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DECEMBER, 1963

INCORPORATING VANITY FAIR

VOGUE

AMERICAN FRENCH BRITISH AUSTRALIAN NEW ZEALAND SOUTH AFRICAN

I.S.V.-PATCÉVITCH, President
Alexander Liberman, Editorial Director



BERT STERN

COVER: On the brink of the most glittering party of the season: an all-out golden girl in a long dolman-sleeved dress of golden and silvery paillettes . . . masses of brilliants and ginger crystal at her neck . . . eyes shadowed in bronze . . . hair—straight spun gold, with a fat little golden artichoke pinned to the top. Even her lips have a karaty-red gleam to them. The dress is by Scaasi. To order at Henri Bendel; Nan Duskin; Sakowitz. Apex Art necklaces, at Henri Bendel. Artichoke by Mr. Arnold. Red Lustre lipstick and Spanish Bronze eye shadow by Frances Denney. Coiffure: Marc Sinclair of Lilly Daché.

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JESSICA DAVES
Editorial Advisor

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BEGINNING JANUARY 1, 1964

3 absorbing columns: theatre, books, movies— 6 important critics, 3 in each issue

THEATRE:

ELIZABETH HARDWICK, famous for her book, "A View of My Own," a recent collection of her critical essays. She has a long-time interest in the theatre, knowledge, and a sharp wit. Her reviews will appear in the 1st of the month issues.

and

HENRY POPKIN, a notable editor and critic, with his most recent editorship the book "Genius of the American Theatre." He is the New York drama critic now of the London "Times" and deep in his next book, "20th Century American Drama." His reviews will appear in the 15th of the month issues.

BOOKS:

ERIK WENSBERG, a founder of the Columbia University "Forum Magazine" of which he was editor-in-chief for six years, has an abiding interest in, and a thorough fascination with, books. His reviews will appear in the 1st of the month issues.

and

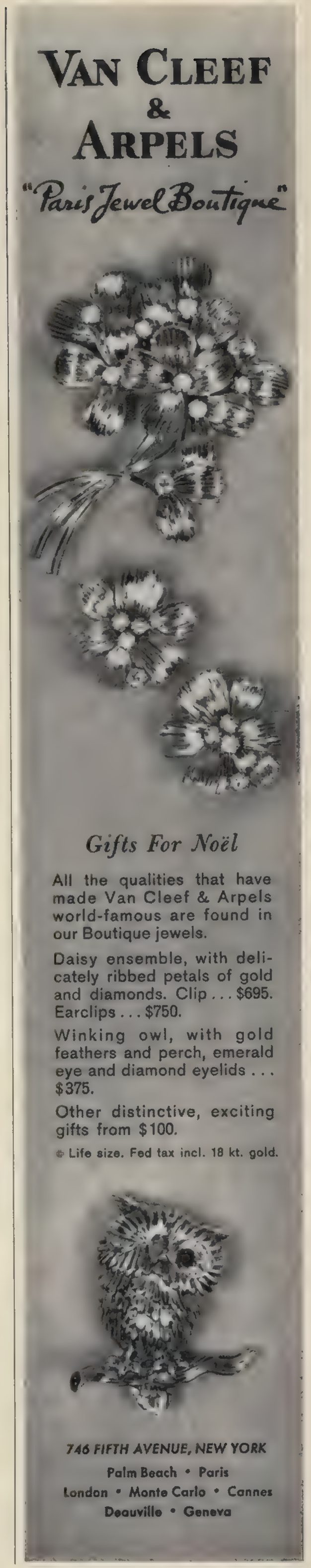
JEAN STAFFORD, an exciting and famous novelist, author of "The Boston Adventure," "The Mountain Lion," and "The Catherine Wheel." She has received a variety of notable awards, including two Guggenheim Fellowships, and the 1955 O. Henry Award for the best short story. Her reviews will appear in the 15th of the month issues.

MOVIES:

JOAN DIDION, author of the recent novel, "Run River," has a young, widespread knowledge of the movies, a span of attention to them far beyond her years. She is now writing her second novel, "Play It As It Lays." Her reviews will appear in the 1st of the month issues.

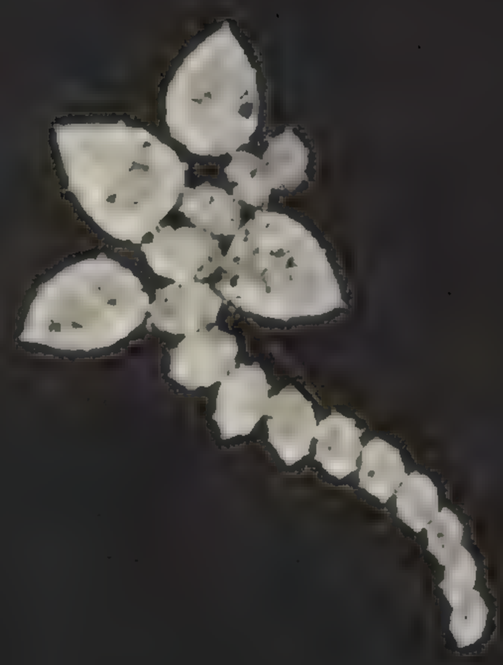
and

PAUL BRESLOW, a student of films, the maker of documentary movie, "An Answer to Apathy," is not only a movie-maker, a lawyer, but an astute critic. His first novel, "The Degenerate Bearocrat," is on the way. His reviews will appear in the 15th of the month issues.




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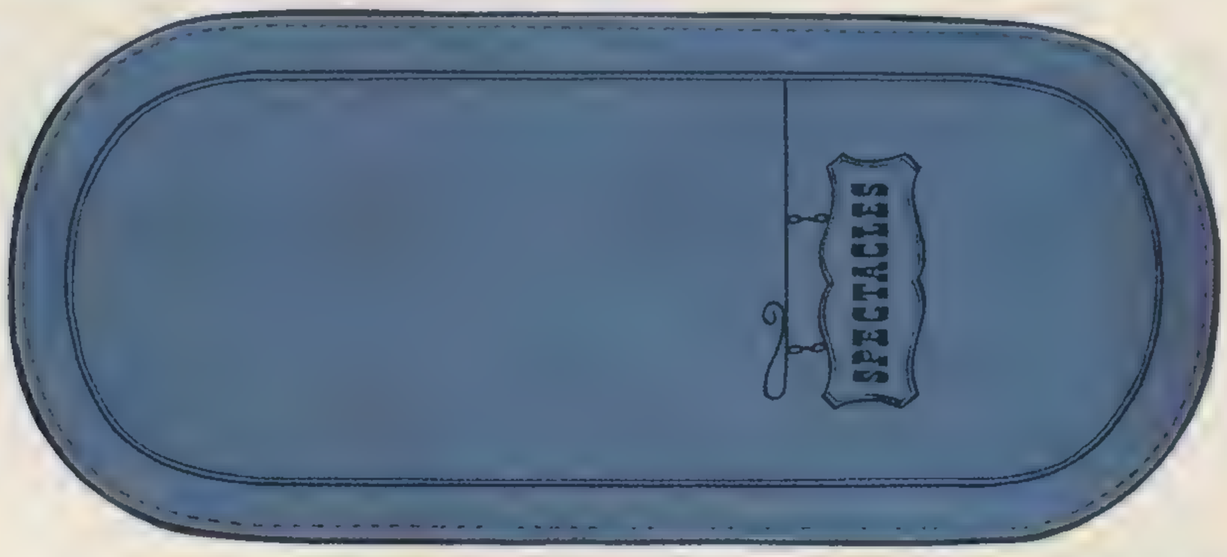
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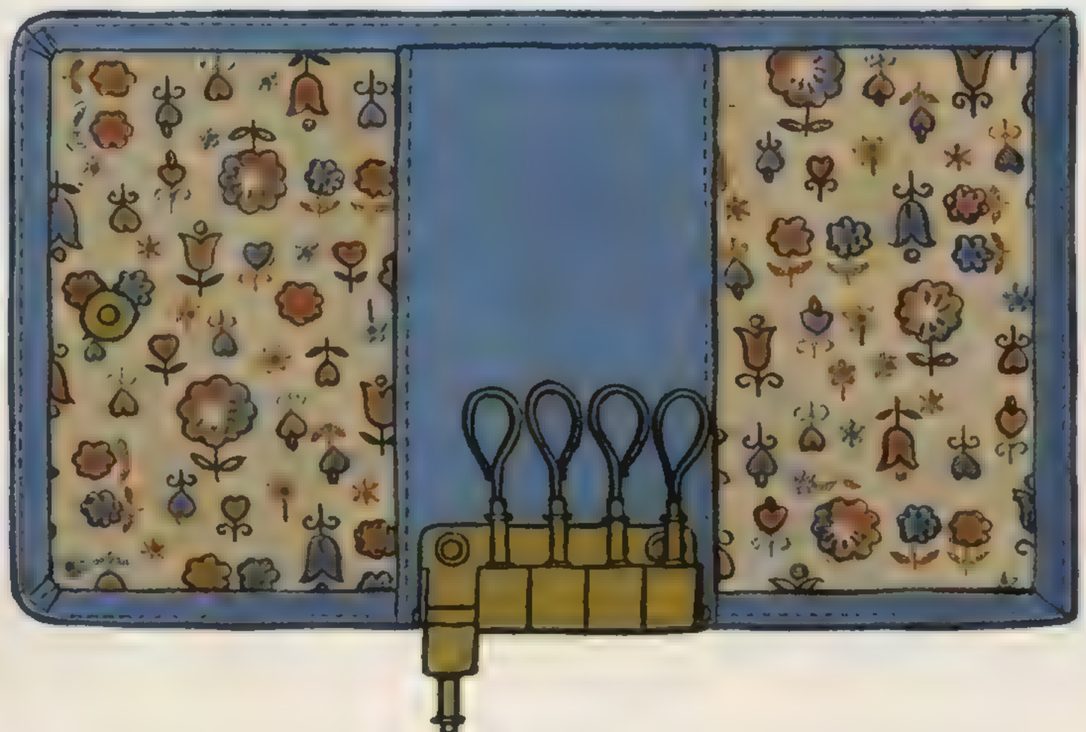
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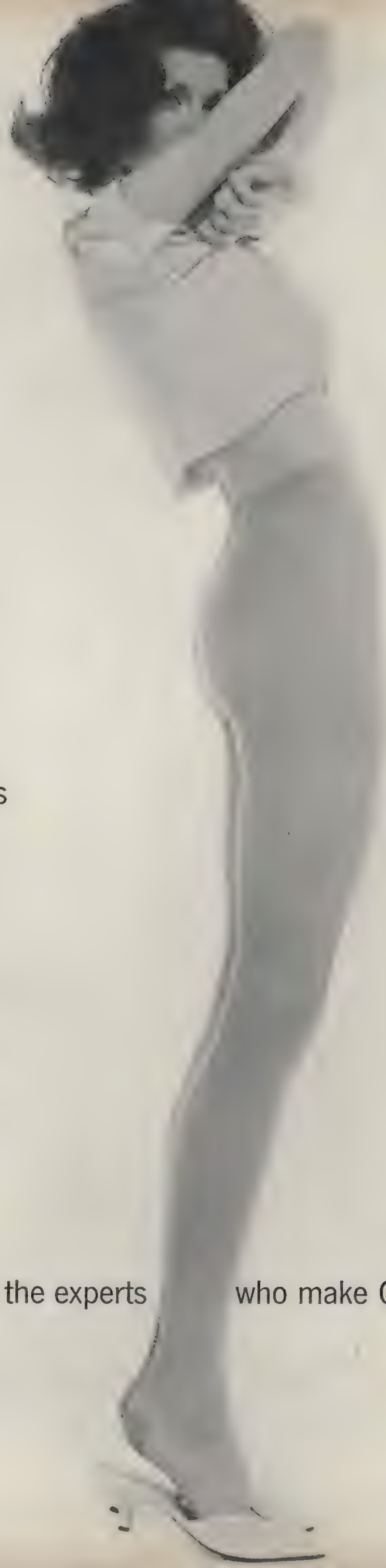
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Because she's a natural in soap and water. Emerges sparkling, smooth-faced with her coloring all intact and keeps her bounce and dazzle no matter how many times she's dunked. In fact, we've named two of our Springmaids Bounce and Dazzle—both fine cotton broadcloths with special water-loving finishes to keep them young. See them in fresh female fashions all over America. Springmaid Fabrics, 104 West 40th Street, NYC





for the lass with the delicate skin...

MORE THAN JUST GLAMOROUS MAKE-UP

New Almay is exquisite make-up
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Almay cosmetics are called Hypo-Allergenic . . .
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Almay invites you to glamor without grief! See the entire Almay line—from Creams, satiny Foundations and Powder, to ultra-creamy Lipstick and exotic Eye Make-Up, in exciting high-fashion shades—at better drug, department stores and cosmetic shops. Unscented, won't compete with your personal perfume. ALMAY®

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. . . so glamorous you have to be told they're Hypo-Allergenic.

"IT'S A GREAT DRINK: WHAT IS IT?"

Vogue's own recipes for special holiday drinks

COCKTAILS BEFORE A HOLIDAY DINNER:

CHAMPAGNE CHARTREUSE COCKTAIL
one drink

½ orange, juice only
1 teaspoon green chartreuse
1 iced split of champagne
Orange peel

Pour orange juice and chartreuse into a tulip-shaped glass. Pour in the iced champagne. Add orange peel.

MINT JULEP COCKTAIL
one drink

1½ ounces bourbon
½ ounce rum
1 teaspoon white crème de menthe
½ lime, juice only
Twist of lime peel

Shake bourbon, rum, crème de menthe, and lime juice with lots of ice. Strain into a cocktail glass, the rim of which has been moistened with lemon juice and dipped into sugar. Add lime peel.

GALA PUNCHES FOR AN OPEN HOUSE:

SCOTCH SOUR PITCHER
16-18 drinks

1 quart bottle Scotch
6 lemons
2 oranges
6 tablespoons sugar, or to taste
½ slices of orange

Squeeze lemons and oranges, dissolve sugar in the fruit juice, add the Scotch, shake with a lot of ice and strain into a pitcher. Pour into whiskey sour glasses. Decorate each with a half slice of orange.

PINK CHRISTMAS PUNCH
about 60 drinks

12 ounces raspberry liqueur
1 bottle Cognac
3 lemons, rind only
3 bottles Moselle wine
3 bottles champagne
2 boxes fresh raspberries

Combine raspberry liqueur, Cognac, lemon rind, and Moselle wine in an enamel pitcher or saucepan. Marinate overnight in the refrigerator. At serving time place a block of ice in a punch bowl and pour over the wine-Cognac marinade. Add chilled champagne and fresh berries.

CHILL-BREAKERS FOR AFTER SKIING, SKATING:

HOT SPICED GIN
one drink

1 teaspoon sugar or more
½ teaspoon mixed cinnamon, nutmeg, and ginger
2 teaspoons lemon juice
2 ounces gin
Boiling water
1 rock-candy muddler
1 slice of lemon with a clove

Combine all ingredients in a heated mug. Pour in boiling water to fill and stir with rock-candy muddler. Float lemon slice.

HONEYED BUTTERED RUM
one drink

2 ounces dark rum
1 tablespoon honey
1 tablespoon butter
Boiling water

Combine rum, honey, and butter in a heated mug. Pour in boiling water to fill mug.

AFTER A HOLIDAY DINNER, AND/OR DESSERT:

BLACK RUSSIAN MIST
one drink

1 ounce Kahlúa
1½ ounces vodka
Twist of lemon peel

Pack an old-fashioned glass ¾ full of shaved ice. Pour in Kahlúa and vodka, add lemon peel twist. Mix and sip through short straws.

COINTREAU PEARL
one drink

1½ ounces Cointreau
½ lime, juice only

Pour over shaved ice into an old-fashioned glass. Mix and sip through short straws.

FROZEN COGNAC DESSERT DRINK
6 drinks

1 cup chocolate ice cream
⅓ cup crème de cacao
12 ounces Cognac

Place everything in a blender, and blend at high speed for 30 seconds, and pour into champagne glasses.

What you feel in a Warner's—isn't the girdle.

You don't feel the girdle because it's made with nylon and uncovered Lycra® spandex—the lightest girdle fabric of all.

What do you feel? A little on the wild side (you want to kick off your shoes, take the pins out of your hair). Blame the primitive exhilaration on the color—Primeval Red. No clever red, perky red, afraid-to-be-red red. This red is red—explosive, exalted, unexpurgated!

The girdle is Warner's® Delilah™—3 ounces of elegant control. 8.95. Mate it to the bra with the same name, same feeling—lace top, Shapeliner™ undercups. 5.00.

Now—when was the last time you felt primeval?



How to win men and influence women at Christmastime! Simply snuggle into the sweetest sweater-shape that ever washed and tumbled dry *automatically;* that never wilts, dims or pills. No wonder we've pinned a medal on it—fully fashioned; sizes 34 to 40 about $7. Costume-maker skirt about $8. Pandora Knitwear Inc., 1407 Broadway, New York 18, N.Y.

Pandora®



L'Air du Temps the romantic perfume by *Nina Ricci, paris*



L'Air du Temps Perfume, made and sealed in France. 85.00 to 10.50. Shown: Crystal bird bottle by Lalique. Eau de Toilette, Sprays, Dusting Powder, 20.00 to 6.00. Plus tax.

Vodka 80 Proof. Dist. from 100% Grain. Gilbey's Dist. London Dry Gin. 90 Proof. 100% Grain Neutral Spirits. W. & A. Gilbey, Ltd., Cin., O. Distr. by Nat'l Dist. Prod. Co.



Smart, smooth, holiday spirited...

Gilbey's Vodka

by the makers of Gilbey's Gin



Gilbey's Vodka dramatizes flavor, not with taste of its own, but with smart, smooth, undetectable spirit. This real difference is why the people who discovered vodka are now asking for Gilbey's more and more. Sensibly priced, too.

***MARTINI** (Basic) — Stir 4 parts Gilbey's Vodka, 1 part Cinzano dry Vermouth in lots of ice. Pour into well-chilled Martini glass. Add onion, olive or twist of lemon peel, if desired.*



What Oleg Cassini said to Carroll Baker

It's fashion advice you'll welcome, too: New Oleg Cassini seamless stockings offer you fashion-correct assurance . . . they're exclusive at leading stores . . . and they cost only $1.19 and $1.29. Oleg Cassini fashion-correct color blends for complexion, clothing and accessories . . . Oleg Cassini fashion-correct fit that smoothly clings to every leg contour. Sheer glamour for you from noted designer Oleg Cassini.

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650 FIFTH AVE.
NEW YORK

WHAT ONE BEAUTY EDITOR WOULD GIVE ANOTHER

Christmas presents to work on a jaded beauty appetite

We have made out our Christmas list for our colleagues who spend their year tracking down and trying beautifying agents. They are a hardy breed who, at least five days a week, expose their heads, their hands, indeed most of themselves, including their fascinated brains, to The Cause. Only the craftiest co-Beauty Editor, with connections in the underworld, could come up with anything in the cosmetic line that did, to these omniscient ones, seem less than distinctly *déjà vu*.

This year, we'll be the crafty co-B.E. who fixes them—in our minds, that is, but that's a start. This is what we would like to put on a neighbouring desk on Tuesday, December 24, to mark the day we will have off between it and Thursday: A great flagon of Joy, the great perfume by Jean Patou—2¾ ounces of it in a superbly simple golden box; $125 at Bonwit Teller. . . . Écusson, that sneaky complex of jasmine, tuberose, and Bulgarian rose, by Jean d'Albret—4 ounces of it in a French crystal decanter moulded to resemble a knight's helmet, the better to evoke the perfume's mediaeval ancestry; $100, Saks Fifth Avenue. . . . Capricci, the authoritative jasmine and rose fragrance by Nina Ricci, housed for the holidays in a Lalique crystal decanter, a many-facetted bottle with later-use suggestiveness and a process with a past: René Lalique invented it around the turn of the century and few have learned its secret since. All this—history, decanter, and 11 ounces of perfume—$175 at De Pinna.

We would be pikers not to consider what Parfums Givenchy have modestly named their "Special Presentation"—a 30-ounce bottle of either Givenchy's Le De or L'Interdit in a remarkable brocade jewel chest that has antique silver hardware and beige suède lining and costs $1,000, tax not included, Neiman-Marcus. (Federal tax is included in absolutely none of these perfume prices; consider it a lagniappe to add to the sweetness of your extravagance.)

Before we cut our thinking down to less generous proportions, we sallied in to Tiffany & Co. to see what they were doing this year about Fabulous Compacts. They were doing nobly. Their solid 18-k gold heavyweights included a 3¼" oval compact, sculptured with heavy gold swirls and clasped with diamonds; $1,700. Perhaps because at a mere $795 it was less than half the price of the oval, we were drawn to a 3" solid gold starfish, a crusty confection moulded top and bottom in its starfish ways. Another 2½" solid gold circle has a solid gold raised circumference, a centre section of shimmering satin gold that constantly doodles with light and shadow; $650.

Down the street at Cartier we fingered, timidly, a 2½" by 3" gold compact, inset at random with around 35 vari-sized rubies, the solid gold in this case hammered and looking and feeling as much like leather as gold can look and feel; $1,600.

All of these heady compacts are for loose powder, which is what *we* are for—and trying to find containers for, now that loose powder's back in revival after a temporary loss of faces to cake powder. . . . So, in case our colleague was not up to the responsibility of carrying around all that gold all the time, we set about discovering what the salons had in the $10 and under range. . . . Elizabeth Arden obliged with a new golden compact, exactly $10 and called the Swiss Twist for several reasons: one, it's made in Switzerland and it's tooled to look like a big pocket watch; two, it has a Swiss movement that delivers the powder in measured amounts from a lower compartment to puff—twist the winding stem and . . . you get the idea. . . . Helena Rubinstein has an oval compact encrusted with jade-blue natural stones, stacked upon each other and outlined with a golden braid; $7.

Before further shopping, we will wrap up everything on hand with Lubin Sachet Papier. It's a scented blue-on-white French toile paper, reputedly favoured by Marie Antoinette and designed for lining shelves and drawers so that they'll sing out with Lubin's Nuit de Longchamp for months. We'll use it on our most knowledgeable Christmas presents; 4 sheets, 20" by 26" each, $5, Lord & Taylor. . . . If we run out of the paper, we'll resort to the green and white sachet envelopes by J. N. Taylor of London. Hinged by Scotch Tape to shiny white paper, they can decorate and scent a package with one of these flavours: Lily of the Valley; White Rose; Wood Violet; Lavender (the latter with an old

(Continued on page 54)



. . . FASHION-MINDED Parnes Feinstein

Fashions shown on opposite page are available at:

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Comment dit-on femme en anglais?



Femme.



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Whatever you wear,

wear it with



The new fragrance by Yardley

(Continued from page 50)

Temple Bar engraving). These, 3 for $3, at Lord & Taylor.

This year we have seen more pomander balls than ever. Once we felt we knew how to make them. (Take an orange, insert cloves in rows all over, let dry, wrap in cellophane.) Now we prefer to buy them, and we will buy the one right off our desk, where it has been aromatizing things for a month at least without losing its shapeliness. It comes with a little squib called "The Story of the Pomander." (In the Privy Purse Expenses of Henry VII there appeared, "To one that brought the King a box with Pomander—ten shillings.") It comes in a golden box, smells like spicy heaven, and is made by Old World Crafts, Kent, England. $2.50, Caswell-Massey. . . . Before we called on our private reindeer to deliver this package we would top it with a delicious 4″ apple, made of wedges of soap in Austria, wrapped in red cellophane (it looks like Edam cheese); $3 at Bloomingdale's. . . . Or we would tie into the bow some of those clever soap chalks called Cray-O-Soap, which, in addition to their ablutionary duties, colour water in the tub and write like crayon—for instance on wrapping paper; by Beauty Counselors. Five of them, different colours, $1.

To a woman sophisticated about the equipment that contributes to beauty, an exquisite soap can send the most disarming message of all.

Of the deservedly cherished soaps of Henri Bendel—zesty, hard-milled, long-lasting—six good-sized aromatic cakes are packed this season in a rakish treasure chest, a wooden affair painted blue with purple fringe and beadwork outside, a gilded interior; $30, Henri Bendel.

Four brashly yellow soaps, "Coco y Limón" by Renaud, have a citric fragrance and come in a black-lacquered wicker basket, 8½″ long; $3.50, Bloomingdale's. . . . To the same person to whom we mentally gave a thousand dollars' worth of Givenchy perfume a while back, we would give a companion shower bath oil in Givenchy's L'Interdit or Le De fragrance, very good news for shower buffs because you spray it on; 2 ounces in a golden plastic bottle, with atomizer, $7.50 at Lord & Taylor. . . . And it would not be right for *any* beauty editor to step into her tub once more without the companionship of Cleopatra's Beauty Bath Sponge. Two green-eyed gilded asps support its gilt-painted handle; it's white, pink, blue, or yellow foam rubber, 6½″ long, and it floats; $3, Lord & Taylor.

Another thing we can be sure that our colleague will never feel she has enough of are ways to scent her house. Happily now several new ways have joined the good old ways. One of the good old ways is a sachet and a new way with sachet belongs to the house of Nina Ricci, which has produced a delightful one, sharp yellow satin tied with a white bow and filled with the well-spiced fragrance of L'Air du Temps. It will, its makers say, remain meaningful for over a year. $5 at Altman's. . . . Perfume to burn is a way of decorating the air of a house and the French perfumer, Rigaud, does it famously well with a candle in a glass container—a rounded chunk of solidified perfume, set afire, will deliver the most interesting nuances to a room for forty hours' burning time. Rigaud has it in two great fragrances—a green candle that scents with Cyprès, a forest scent, or a pink candle that's full of Cythère, a perfume that dispatches the message of sunstroked flowers. Either one comes in a zebra-striped hatbox, $20 each; Jo Hughes Boutique, De Pinna. . . . Operating much in the same manner but in 10″ high glass columns decorated with green and blue velvety stripes or a pink marble effect, are candles scented rose, pine, or bayberry; $3.50 each, Bonwit Teller. . . . A night light that simultaneously illumines a room and wafts perfume subtly over our sleeping colleague will improve her disposition, which is of paramount concern to us. A few drops of her perfume should be poured into a recess at the top; the electric light warms the perfume and deploys its fragrance. There are two we are especially fond of: one made of either pink and white or blue and white porcelain flowers; $7 at Henri Bendel; the other, a white glass artichoke with a brass base; $10, at Bonwit Teller.

We will not forget our colleague's wig, and to it we assign a brush with natural black bristles curved to keep a hairpiece polished, remove surface dust, extend the time between its dear little trips to its dry cleaner and wig-dresser. The brush we have in mind is a handsome one, with a slender, curved, hand-polished wood handle, by Kent of London. $9.50, Mark Cross. . . . To our colleague's wiglet or hairpiece we commit a tote bag in cigar-brown leather, a many-barrelled joy called The Countess Traveler which comes with these nine treatment and make-up delicacies by Alexandra de Markoff: two bottles of Countess Isserlyn Make-Up; a small box of Countess Isserlyn Face Powder; an eye oil stick; a lip emollient stick; Miresse, a pale-pink foam for lathering the face that poufs from an aerosol can; Alexana, a night cream; Nylressi Plus, a lubricating oil; and Venture Red lipstick. All of this, $85 at Saks Fifth Avenue, a splendid beauty feast even for a beauty editor.



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The first Christmas we remember at The House of 4711 was back in 1792. Thinking back, it's remarkable the way things have changed since then.

Still, some things haven't changed a whit. Even in 171 years.

For example, 4711 Cologne's original secret formula (the gift of a Carthusian monk to his friend Our Founder) has been stubbornly kept intact. Unchanged. Uniquely untampered-with.

(A refreshingly stuffy state of things in this day and age of New! Now! Revolutionary! Improved!)

So 4711 is still a refreshant cologne, not a perfumed cologne. Which means (fortunately for The House of 4711) that it may be used both by men and women.

To cite a few examples:

Women like 4711 as a lightly fragrant freshener, one which won't interfere with a perfume or perfumed cologne. Men, as a bracer after shaving.

Both like it after a bath or shower, or as a brisk freshener now and again through the day.

But The House of 4711 doesn't stop at 4711 Cologne; oh no.

There's also 4711 perfumes, 4711 perfumed colognes, 4711 bath crystals, 4711 soaps, and 4711 so on. (We might especially recommend 4711 Tosca Perfumed Cologne.)

Any of the many 4711 products makes an unusually welcome gift, especially when done up in a 4711 holiday gift set. The sort of gift which you in particular should either give, or receive.

Now then. Have you been very good this year? Will Santa Claus bring you a little something from The House of 4711 for Christmas?

Ho, ho, ho.

The House of 4711



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At Bonwit Teller, New York & branches; Hutzler's, Baltimore; The H&S Pogue Co., Cincinnati; Haggarty's, Southern California.

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10 APRICOT FLAVORED BRANDY 70 PROOF
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19 ROCK AND RYE 70 PROOF
20 GINGER FLAVORED BRANDY 70 PROOF



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Though sold and acclaimed in the fashion capitals of Europe, this type of preparation—containing a skin sensitizer—has never before been permissible in this country. Now it can be sold...thanks to the ingenious golden Shields* that protect the cuticle, and expose the nail tip for quick, easy application of LIVING NAIL!

Goes to work instantly. Actually *penetrates* into the nail to overcome brittleness, and end splitting, peeling, breaking. Your nails become longer and lovelier! A weekly treatment keeps them that way.

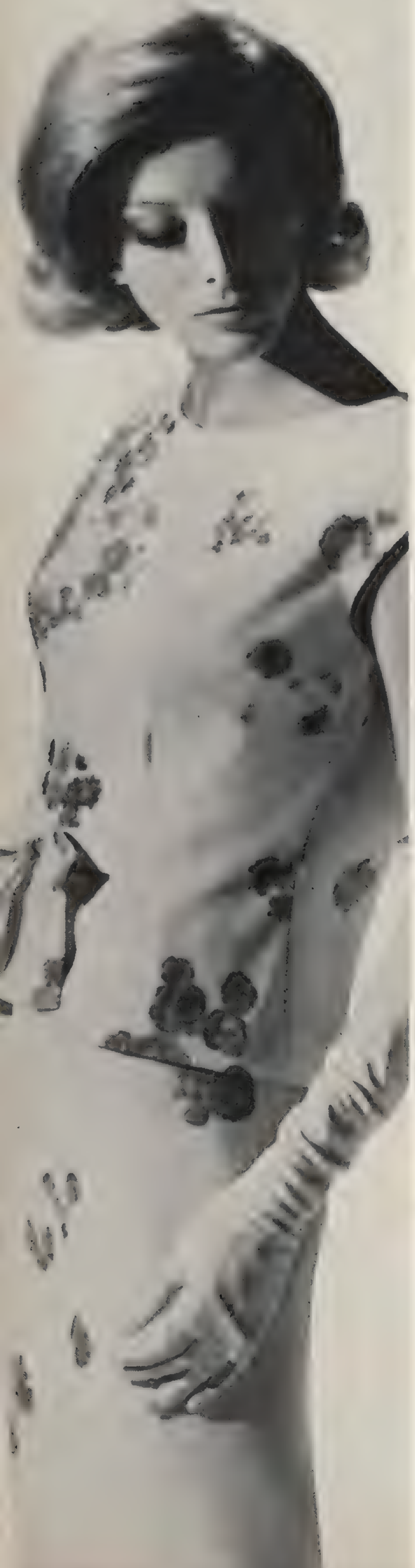
Like others, you'll say "wonderful" —for LIVING NAIL performs wonders! With Cuticle Shields, $5 plus tax.



now at LORD & TAYLOR I.MAGNIN NEIMAN-MARCUS and other fine stores.

© 1963, Bendyne Ltd.
80 East 11th Street
New York 3, New York
*pat. pend.

elegant simplicity in
Staron's printed barbacane
about one hundred and eighty-five dollars
by
Helga
at
BONWIT-TELLER—I. MAGNIN
NAN DUSKIN—ZITA, INC.



BEAUTY CHECKOUT

Reprise That was the year that was—in beauty. The first mascaras with built-in lash extenders came on the market. The first nail hardeners employing formaldehyde arrived for general use. The nude and bare lipsticks got their strength. The blushers and all-over rouges in bleached or brownish-honey tones came on strong. Bath oils balmed skins and scented houses by the bottleful. Shower oils of great quality appeared. Hairsets and hair sprays hit the good-fragrance trail. Brown, grey, and white eyeshadows described the In eye make-up colouring of the year. A few masques arrived to operate under make-up. The sophisticated make-up user was given a brown shadow for boning up her face. More women used fake eyelashes than ever (the day will come, we predict, when shops instigate eyelash bars alongside hat or make-up bars). Make-up got a good start toward the notion that a "barer" make-up look is possible through use of thin, multiple layers of colouring. The same idea took over at manicure tables. The iridescents were big in nail lacquers, make-up foundations, lipsticks, eye make-ups . . . gold and silver effects were a new swerve. Every woman bought a wig or hairpiece or toyed with the idea. American "treatment" creams became snob possessions for Europeans. Hair was cut. Teasing died a little. Good condition became a condition for hair. Permanent waves delivered softness on request. Loose powder came back; translucent powder got a compact-hold. Men got the scent message; saw their first desk-lamp-sunlamp combination; took their hair to hairstylists instead of barbers . . . This was 1963—topically.

The oxygen myth Fresh air, yes. Oxygen by the tankful, no. That's the summary of the this-minute evaluation of the beauty kick for oxygen, about which we've been asked a good deal lately. Stemming mainly from Europe (and in Europe, mainly from Paris), the rage for taking pure oxygen as a fatigue-fighting measure or beauty-promoting move has been spreading out steadily toward the U.S.A. . . . We've now talked to the big man on oxygen, and what that medical expert tells us is this: "Any benefits from the inhalation of pure oxygen by the normal person can be attributed to the romantic imagination. . . . There are no other benefits," he continued, "Although for mountain climbing or at certain flight altitudes, some people benefit from extra oxygen." . . . For more on the subject of self-ventilation—see Vogue in early 1964.

Testing . . . In encircling the material for Beauty Revivers (see pages 138 to 140 of this issue), we swooped first upon the remarkable laboratories of Revlon, Inc., to find out how things were looking microscopically. What we learned was that those famous cosmetics laboratories were having moving day . . . were picking up and moving to more spacious quarters. Traumatic as most moves are to most people, we decided that nothing could compare with the moving of a fussy medical-cosmetical laboratory in which not only people (physical chemists, organic chemists, pharmacological specialists, statistical and experimental personnel) must be moved, but also their records, equipment—and most trying of all, their adored projects. In some cases, the latter are scent keyboards. Dozens and dozens of little brown glass bottles, containing the elements of a fragrance, and meant, we suppose, to respond to touch. In other cases, bottles and jars which have been forced, by careful design, to live under nightmare conditions—survival tests for products that must be unaffected by any climate. (Continued on page 199)



Dusting Powder for after the bath, $5.



Eau de Lanvin, atomizer and perfume purse flacon, $5.50.

...a most provocative fragrance

MY SIN



Eau de Lanvin to splash on, from $3.



LANVIN

new!



Natural Spray

Eau de Lanvin in the new patented* spray that's all fragrance—nothing artificial added. $5.

*PAT. PENDING



Perfume-filled flacon, for your purse, $3.



Perfume, in the square-cut bottle, from $6.



Black Ball bottle of perfume, from $30.

PRICES PLUS TAX



(a scenario for MADEMOISELLE the fashion shoe)

The scene is the South Sea Isle of Amoa. Harriet, having photographed for days, is waiting on the beach for the schooner back to the mainland/ Harry, the beachcomer (and her college boyfriend) waits with her. He speaks "Harriet, you will stay here ... in this paradise ... with me ... forever!" The camera pans down to see Harriet reach for her photo cases and we see she is wearing Mademoiselle's Lady Slipper/ About $20. "Harry, I have a dead-line on these pictures ... I ... I ... must go!" She boards the small schooner and we watch the boat disappear over the horizon/ Harry, humming a carefree native tune, turns and walks alone across the white sand beach/ It is the End.

(Indeed, a fitting climax for Mademoiselle)



Rule:

Your perfume should be changed as often as your mood.



Exception.



MADAME ROCHAS

CREATED IN PARIS BY PARFUMS MARCEL ROCHAS

PRICES SLIGHTLY HIGHER IN THE WEST. ©THE VILLAGER INC., 1963



The Gentle Villager

Innocent rows of lace and tucking, down the chambray denim shift.
About eighteen dollars at good stores and college shops

The Villager ®

THE VILLAGER INC. 1407 Broadway, New York

SMELL THIS AD

Smells just like paper,
doesn't it?
Maybe you thought you'd
smell moonlight and roses
or a damp summer eve
in the Botanical Gardens,
or maybe a musky jasmine.
You can come close if you
buy Intoxication perfume
by D'Orsay.
You'll never get it here.

INTOXICATION COSTS AS LITTLE AS 3.50,
OR YOU CAN GO WILD
RIGHT UP TO 65.00, PLUS TAX.

VOGUE'S NOTEBOOK

The beautiful French wedding of Princess Constance de Polignac and Count de Nattes



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Long black cloaks over the brilliant red tunics of the Knights of Malta added mediaeval pageantry to the wedding of Princess Constance de Polignac and Count de Nattes in Reims at the Basilica of Saint-Remy, where the Merovingian king, Clovis, was baptized in 496. (The groom, members of both families, and many of the guests belong to the distinguished Order of Malta.) For luncheon after the ceremony at the Polignacs' Château les Crayères, the tables held carnations in red and white, the Polignac heraldic colours, and magnums of Pommery champagne, the Polignac wine. In fact, a small barrel with the first pressings of this year's Pommery grapes stood beside the wedding cake. Floating down from an aircraft, the bride's red-and-white bouquet arrived as a present from the Aéro-Club of Champagne. The park glowed with floodlights with, in the distance, the Gothic towers of the great Cathedral of Reims.



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1. At Château les Crayères after the ceremony, *left to right,* Prince Alain de Polignac, a cousin of the bride; the bride; the groom. 2. During the ceremony, *left to right,* Prince Henri-Melchior de Polignac, a brother of the bride; Princess Constance de Polignac; Count de Nattes; Dom Miguel de Polignac de Barros, a cousin of the bride; H.E. Monseigneur de Moura, Bishop of Portalegre and Castelo Branco. 3. The Bishop with the groom in the black cloak that the Knights of Malta reserve for religious ceremonies; behind him, the bride. 4. The bride with one of her witnesses—her uncle, His Serene Highness, Prince Pierre de Monaco. 5. The wedding cake, a *pièce montée,* on a champagne vat. 6. Count de Talhouët trying his top hat on his son, Yves de Talhouët; Mlle. Berangère de Nattes, a sister of the groom; Count de Nattes.



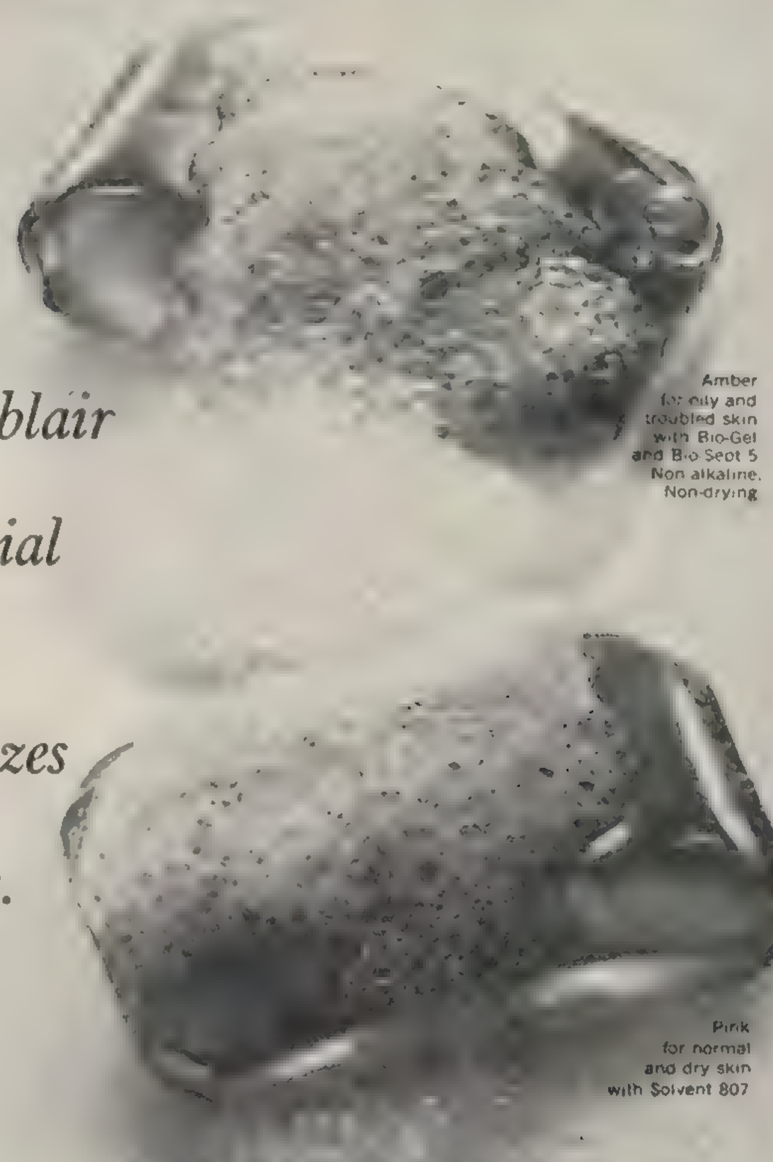
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PLEASE DON'T CALL US SOAP!



New Gelee de Beaute by charles blair A 4-in-1 beauty facial in a bar!

Cleans Moisturizes Tones Soothes.

Amber
for oily and troubled skin with Bio-Gel and Bio Sept 5
Non alkaline. Non-drying

Pink
for normal and dry skin with Solvent 807

A 40% more penetrating skin cleanser than ordinary facial soaps. Compared to Gelee de Beaute soap is a dirty word.

James A. King Corporation, 625 Madison Avenue New York

I. MAGNIN & CO

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PASADENA • SAN FERNANDO VALLEY • SANTA BARBARA • LA JOLLA • SANTA ANA • PORTLAND • SEATTLE

Which holiday greeting is older... the first Christmas Card or Gordon's Gin?

Gordon's was an English holiday greeting 74 years *before* Mr. J. C. Horsley designed the first Christmas card. Gordon's still harks back to Alexander Gordon's original 1769 formula. This year send cards, serve and give Gordon's London Dry Gin, the world's biggest seller.



100% NEUTRAL SPIRITS DISTILLED FROM GRAIN. 90 PROOF. GORDON'S DRY GIN CO. LTD., LINDEN, N. J.

VOGUE'S NOTEBOOK

A big-little party for New York's new Museum of Early American Folk Arts



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For the attractive, active people at this big-little dinner dance, the plus factors added up—7 to 11 P.M. + non-black tie + a fashion show + men + the prettiest young women in New York. At this delightful party there were four hundred guests. The men came in dark lounge suits, relaxed; the women in short dresses, many in white, some in sleeveless black blistered ciré Givenchy dresses, some in Chanel dinner suits of shimmery lamé or brocade, or in turquoise or jet velvet. Mid-dinner the lights of the Trianon Ballroom of the Hilton Hotel dimmed for the show. "Forecast of Fashion." arranged for Lord & Taylor by Mrs. Earl E. T. Smith who interviewed eight of New York's most fashion-knowing beauties about the clothes they chose to be shown. The biggest success of this successful evening; $15,000 for the new Museum of



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Early American Folk Arts, a bright place with walls of white burlap, a fresh exhibition, "Toys and Amusements."

1. Mrs. Earl E. T. Smith, *centre*, who arranged "Forecast of Fashion," with two of the young women who discussed their choices for the show, Miss Charlotte Ford, *left*, and Mrs. Thomas Bancroft, junior, *right*. 2. Miss Maria Cooper. 3. Mrs. Frederick Cushing, and Mr. George Plimpton. 4. Ambassador Adlai Stevenson and Mrs. Gardner Cowles. 5. Mrs. Leonard Holzer. 6. Mrs. Frank Schiff and Mr. Eric Javits. 7. Mrs. Alfred Vanderbilt and Mr. Garrick Stephenson. 8. Mrs. William Hutton and Mr. Oakley Rhinelander. 9. Miss Georgina Hogg and Mr. Nicholas Haslam. 10. Mrs. Howard Oxenberg and Mr. Alan J. Lerner. 11. Mrs. Lewis Preston.



For Christmas and Forever

What better time than Christmas to show your love with a fine diamond piece from Bailey Banks and Biddle, world renowned jewelers since 1832.

A. Flowery designed brooch of yellow gold alive with sparkling diamonds always in fashion. **$2500.00**

B. Magnificent 77 diamond bracelet watch with dainty round Rolex movement enhanced by distinctive marquise diamonds in precious platinum. **$3500.00**

C. Beauty and simplicity, a wealth of design, a diamond bracelet to be worn on many occasions. **$6375.00**

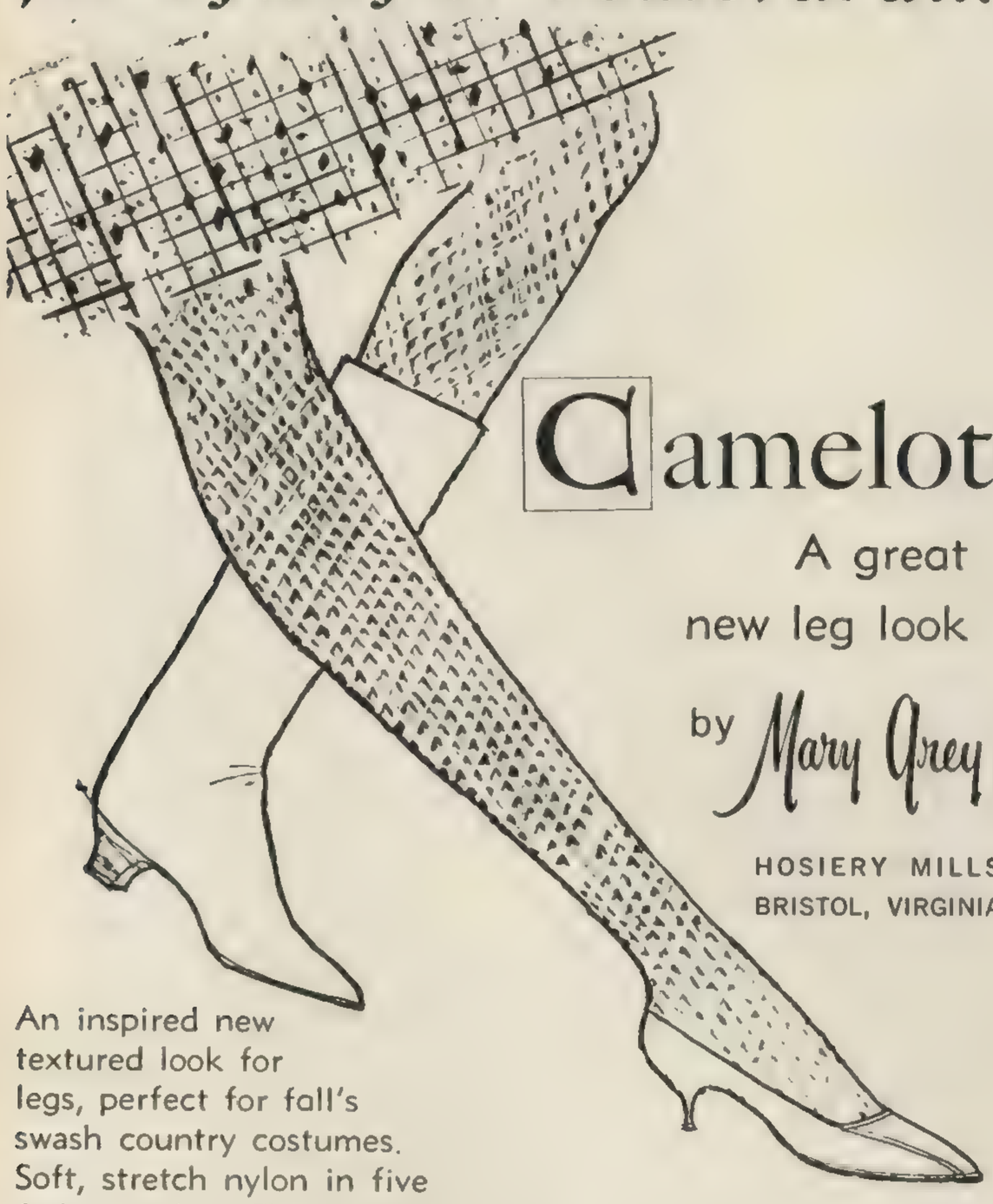
D. For that special someone, diamond earrings, round diamonds clustered with an upsweep of baguette diamonds in platinum. **$2800.00**

E. Distinctive cut diamonds, pear shape, marquise, are used to good advantage to create an elegantly simple pin. **$2000.00**

Mail Inquiries Invited

Bailey Banks & Biddle
CHESTNUT AT 16TH ST.
PHILADELPHIA, PA.

for byway or boulevard...



Camelots

A great new leg look

by Mary Grey

HOSIERY MILLS
BRISTOL, VIRGINIA

An inspired new textured look for legs, perfect for fall's swash country costumes. Soft, stretch nylon in five fashion colors. Two pairs $5.

Found wherever stockings are fashion! New York Office: 7306 Empire State Building



The knowing host serves Great Western

It's the well-bred champagne—an honored member of weddings, christenings and every kind of distinguished gathering for over 100 years. Honored, too, by six European medals of excellence—and a high place on the wine lists of famous hotels, clubs and restaurants. Serve it with confidence. Sip it with delight!

Great Western

NEW YORK STATE CHAMPAGNE
PLEASANT VALLEY WINE COMPANY, HAMMONDSPORT, NEW YORK

VOGUE'S NOTEBOOK

In Rome, the beat-beat of Oliviero's Club 84

"It's the jazziest, zingiest night spot in Italy," said one of its patrons who knows all about zing and jazz. Through the doors of Oliviero's Club 84 come nightly—especially Friday and Saturday—the beautiful people of Rome, of the world. They trickle in at ten, they crush in at eleven, and the more enduring stay on till all hours. They twist Tamouré-style, shuffle through Madisons, do the Hully Gully—one, two, three-*clap*. A few of them eat, mainly steak and spaghetti or, towards dawn, scrambled eggs. Club 84 (its address is 84 Via Emilia) is endearingly near the Via Veneto and the Hotel Excelsior. Two bands spell each other. Oliviero has made a thing of launching new orchestras. One of his recent singers: Fred Bongusto



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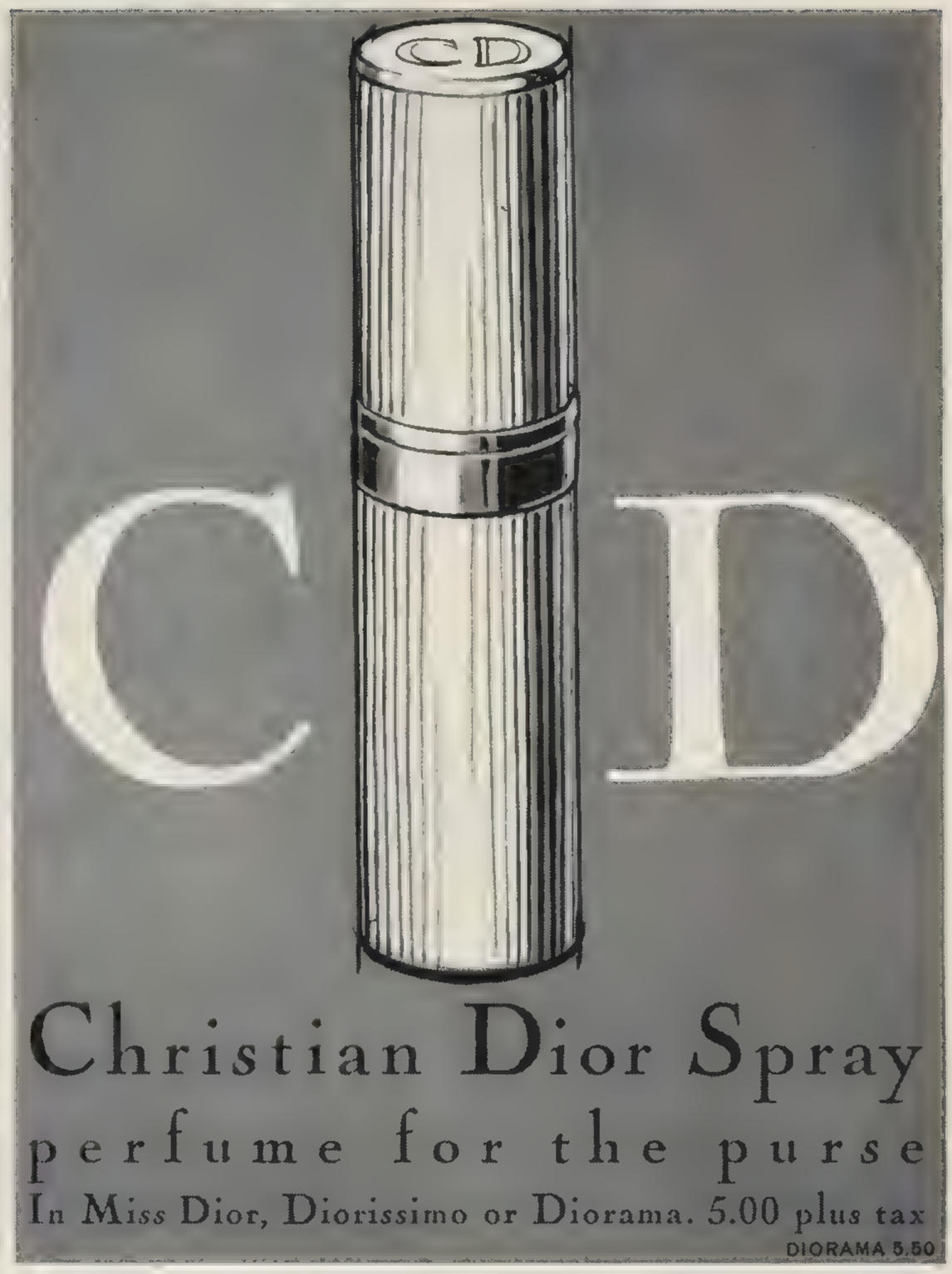


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who zoomed up—"Frida" is his hit song. People sit along banquettes, or at round tables slightly bigger than a silver dollar, and dance on a small parquet floor a few steps down from the bar. The decorating pitch? American Wild West. Oliviero has dressed his rakish boîte up as a frontier saloon.

1. Hully Gullying: Donna Benedetta Barberini Colonna di Sciarra, Countess Consuelo Crespi, Mr. Romano Massara. 2. Princess Orsetta Torlonia, Countess Violante Visconti di Modrone, Mr. Marco Gastel. 3. Donna Virginia Borghese, Count Rodolfo Crespi. 4. Duchess Mirta Riario Sforza. 5. Entrance to Club 84. 6. Mr. Alberto Fabiani, Countess Bruno d'Oncieu. 7. Donna Alessandra Torlonia Lequio. 8. Count Alvise di Robilant, Donna Virginia Borghese. 9. Donna Benedetta Barberini Colonna di Sciarra, Mr. Mario d'Urso. 10. Donna Andreana Caracciolo Carafa (her hands in her hair).

(More on Club 84, on page 90)





SET OFF BEAUTIFUL SPARKS... with the lavish touch of a 'Linde' Star. Shown: earrings and ring, set with diamonds and centered with a 'Linde' Star in misty blue...a soft, early-dawn shade that's alive with the shimmer of Star light. 'Linde' Stars are priced from under $100.

'Linde' is a registered trademark of UNION CARBIDE

TAKE CHRISTMAS LYING DOWN

Recline gently on one elbow, and onto the order card opposite write the names of your special friends who'd like a present of VOGUE this Christmas. The cost is just $6.50 per gift-subscription (1year, 20 issues) $2 less than the usual one-year rate. The convenience is sheer Christmas luxury; we even mail your gift cards for you, signing each as you tell us. Try it. You'll love it. So will your VOGUE—getting friends!



"Cover Girl is so flattering and so good for my skin!"

says cover girl Sheila Finn



At last! A Cover Girl complexion... so natural you can't believe it's make-up!

Cover Girl covers so completely, looks so natural no one would guess you're wearing make-up. Best of all, it's glamour that's *good* for your skin! Most make-ups do nothing for your skin, but Cover Girl—and *only* Cover Girl—helps *improve* your complexion with the proven beauty benefits of *famous Noxzema medication.*

Use fragrant Cover Girl liquid every morning; pat on the matching powder for a sheer, soft finish. Your make-up will always look fresh and smooth—never caky or mask-y. The antiseptic powder fights germs on your puff, guards against skin problems with every touch-up. You'll love *your* new Cover Girl complexion!



NEW COVER GIRL *MEDICATED MAKE-UP BY NOXZEMA*

$1.50 *each plus tax...in your skin shade.*

©1963 THE NOXZEMA CHEMICAL COMPANY, OWNERS OF THE TRADEMARK NAME—COVER GIRL



Countess Mara designs for one man in a million

He's quite a personage in his world. In business, he's considered "the competition." Socially, he isn't competitive at all. (Simply because he doesn't have to be.) He knows the right people as a matter of course. He's the best company his family knows. And since you may know him, here are ties designed with him in mind.

The Woven-Motif ties, issued in limited editions, are highlights from the Countess Mara Collections. (Half-a-dozen make a magnificent gift.) 7.50 to 20. each. 110 E. 57th St. at Park Ave., 3 E. 58th St. at the Savoy Hilton, New York

25 YEARS OF CRAVAT FASHIONS Countess Mara

The finishing touch

YORK TOWN ☆1781☆ ... for the man whose good taste demands the finest in everything. Crisp, tingling with a discreet yet masculine aroma ... this after shave lotion provides the extra dimension of pleasure in grooming ... that perfect finishing touch. 2.00, 3.50. York Town ☆1781☆ Cologne 2.50, 4.50. Body Talcum 2.00. Spray Cologne 3.50. Spray Deodorant 2.50. New gift set shown: After Shave and Deodorant 6.00. Other sets 5.00 and 10.00. At better stores.

SHULTON





The others are not J&B



You'll find something quite remarkable about J & B Rare Scotch Whisky, a certain quality that sets it apart. J & B Rare is a product of the two-centuries-old house of Justerini & Brooks whose patrons have included, along with the immortal Charles Dickens, many of history's great. For flavour unsurpassed, try J & B Rare yourself.

J&B rare scotch whisky

PENNIES MORE IN COST... WORLDS APART IN QUALITY

"WORLD'S FINEST" 86 PROOF • THE PADDINGTON CORPORATION. NEW YORK 20

CHRISTMAS IDEAS

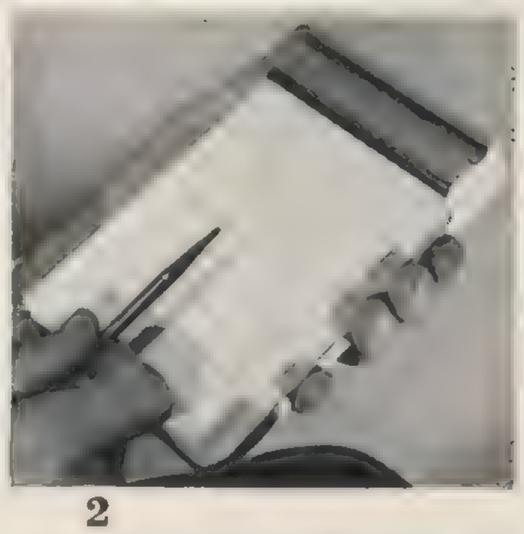
for the men in your life

1. Two of the handsomest sweaters we've seen—worn here as a pair. Both of natural vicuña, both by Alan Paine. Long-sleeved, V-neck pullover, $95; V-neck cardigan, $125. Bloomingdale's; Capper & Capper; Jack Henry.



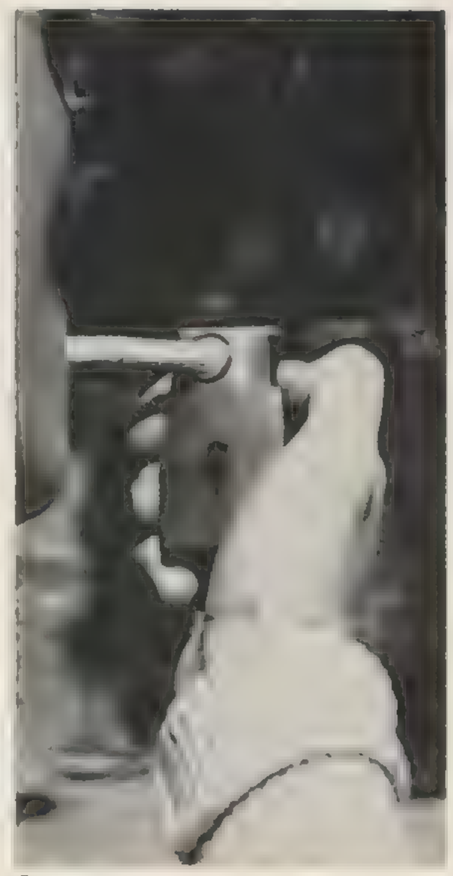
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2. For the executive whose time is pure gold . . . a pencil and note pad that is, too. $595 inc. tax. At Boutique Cartier.



2

3. Flintless, fuel-less lighter that works like a car lighter, recharges when it's plugged into a light socket. By Gulton; about $15. At Abercrombie & Fitch.



3

4. Flask that's small enough to slip into a waistcoat pocket, holds two ounces. About $6. At Abercrombie & Fitch.



4

ARTHUR TODD



Flower Drum's modern floral blend is light yet persistent! Mist or liquid cologne, perfume and dusting powder, boxed individually or in sets, $2.00 to $6.00. Soap Tree Set, with Kwan Yin statue in an Oriental garden, is a unique gift at $5.00.

If she loves the newest...wrap up Rexall's fabulous FLOWER DRUM



Shari's persuasive flattery has an exotic, Far-Eastern flavor...and makes it a much-loved gift. Exquisitely boxed sets or individual gifts of mist or liquid cologne, mist or liquid perfume and dusting powder, only $2.00 to $6.00.

If she has exotic moods ...wrap up mysterious SHARI

The springtime freshness of Especially Notable enlivens cologne, dusting powder, soap, mist perfume or cologne. In sets or individual gifts, $1.50 to $6.00.



If she's specially young-at-heart ...wrap up ESPECIALLY NOTABLE

Only Rexall has these heavenly fragrances. And only Rexall offers gifts of such elegance at prices that are so kind to budgets. From the new excitement of Flower Drum to the well-loved fragrances of exotic Shari and fresh Especially Notable, Rexall scents make lots of sense at gift-time. Ask your Rexall Cosmetician about them today!

Prices plus tax



Rexall products are sold only at stores which display this sign

YOUR Rexall STORE

Or be a real Santa...and have your Rexall Cosmetician wrap up all three!

The most thoughtful Gifts of all...



Multi-Speed Liquidizer

Ingenious gift for him or her or *them*! Performs split-second magic in bar or kitchen. Exclusive K-M Multi-Speed Control blends, purees, pulverizes, liquifies, shreds, chops, and shaves ice automatically. $39.95*



Quality appliances you can give with pride

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NESCO

Deluxe Redi-Dryer Hair Dryer

For fashion minded girls. Salon type dryer . . . in travel case with mirror, nail dryer, tray. Big hood fits over any hairdo. Whisper-quiet motor. Can be personalized with gold initials. $19.95*

Redi-Baker

For folks who like their biscuits piping hot! Bakes quick breads, frozen dinners, party fare right at the table! Pre-heats fast. Has "Dial-A-Recipe" temp-control. Baking pan included. $19.95*
Redi-Oven, larger with Timer. $29.95*



Redi-Matic Can Opener Knife Sharpener

Sharp gift opens any size can in seconds. Stops automatically and holds lid away from food. Double groove sharpener on back puts fine clean edge on knives. $19.95*



NESCO

Deluxe Automatic Roast-Ryte

A gift with automatic pleasure. Bakes a turkey or an entire meal while the cook takes it easy. Has a set-it-and-forget-it timer and temperature control, "see-thru" lid, 5-piece cook set. $59.95*



NESCO

Gourmet Rotisserie-Oven

Four appliances in one! Push a button and *bake*, *broil* or *rotisserize*. BIG aluminum griddle (under hood) *grills* bacon and eggs, or hamburgers for the gang. Cooks outdoors, too, without all the fuss! Automatic 4-hour timer shuts it off. $79.95*

These K-M, NESCO products shown at these and other fine stores everywhere.

Austin	Scarbrough & Sons
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Philadelphia	Gimbel's
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Richmond	Thalhimer's Miller & Rhoads, Inc.
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**Approximate price*


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The Scotch with Character
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Hartmann
International.

Why, in the middle of the twentieth century, are we still putting wooden frames into Hartmann luggage?

What's wrong with aluminum? Or steel?

They're not strong enough.

This sounded unlikely to us at first, too. So we tested. And we got an independent testing company to test.

They dropped our cases (and other peoples') from awesome heights. Then they dropped heavy things on the cases.

Finally, we got a major airline to carry our luggage for 100,000 miles or so, loading it and unloading it at every stop.

The results are conclusive:

By far the strongest way to make a suitcase frame is the way that we've always made our cabin trunks.

So we use the same construction in our new Hartmann International luggage. (With a good deal of weight reduction, of course.)

We take four pieces of light, strong basswood and set them into corner pieces, *so that they don't quite touch*. Then we reinforce the corners with tough trunk fiber. (We don't use nails or rivets. They weaken the construction.)

The strength of our Gibraltarized® frames lies in their flexibility. When attacked, they give and spring back. Instead of denting or breaking.

We hasten to say that we have nothing against metals. In their place.

Our Touch-O-Matic* locks are a noteworthy example. Since we've yet to hear of one of them failing, we've decided to guarantee them forever.

Don't bother looking for the locks in the picture, though.

In our International luggage, they're concealed by leather flaps.† (Not only is this fiendishly elegant and utterly exclusive. It also protects the locks and discourages petty thievery.)

But we do suggest you examine our locks in a store. They're simpler to operate than any other lock on the market. They open and close at a touch.

What with all our wood and leather, you must think we're incurable fuddy-duddies.

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"WHERE YOU CAN BUY"—SEE LAST PAGE



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3

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4

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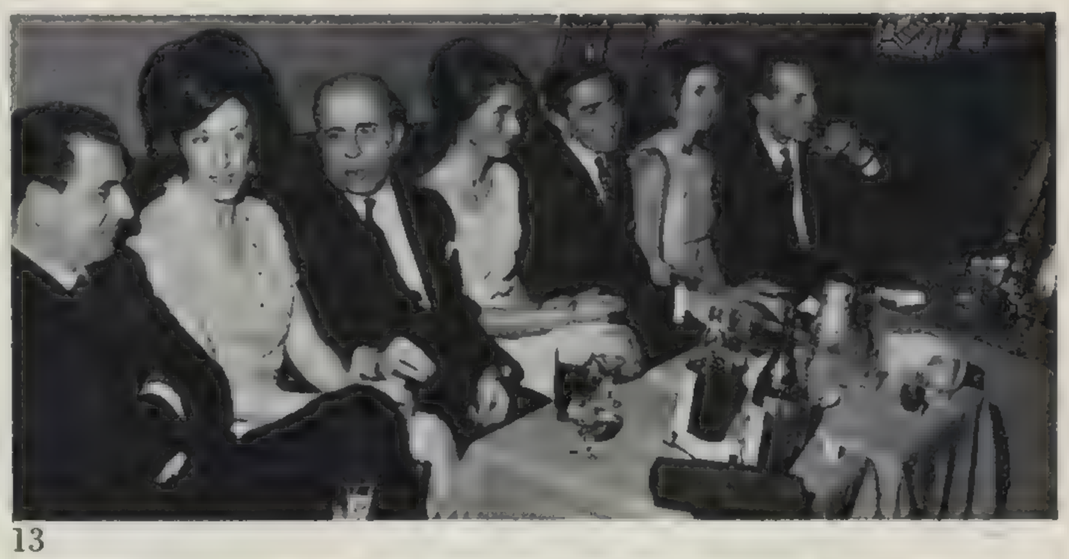
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VOGUE'S NOTEBOOK

In Rome, Club 84 continued from page 75


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Club 84 is dark, dark. What it has of lighting changes with the music, makes individual islands of the tables, and illuminates, among the women, many who look like this: maquillage, pink and white; hair, straight as silk yarn pulled taut, arranged to make the most of the profile. The dress might be black, but percentage favours pale pink or peanut-colour, bare-armed, bare-necked, dipping low. Club 84 customers seem to have that healthy dash called in Italy *vivezza*. And they really need it to dance—as they like to here—until six in the morning.

11. Countess Giovannella Ceriana. 12. Countess Consuelo Crespi, dancing with Don Sforza Ruspoli. 13. Along a banquette: Mr. Clemente Lequio; Countess Amaury de Riencourt; His Excellency Hugo Gouthier, Brazilian Ambassador to Italy; Donna Benedetta Barberini Colonna di Sciarra; Mr. Mario d'Urso; Donna Andreana Caracciolo Carafa; Count Alvise di Robilant. 14. Countess Amaury de Riencourt. 15. Count Bruno d'Oncieu, Mrs. Hugo Gouthier. 16. Donna Domitilla Ruspoli with His Excellency Hugo Gouthier.



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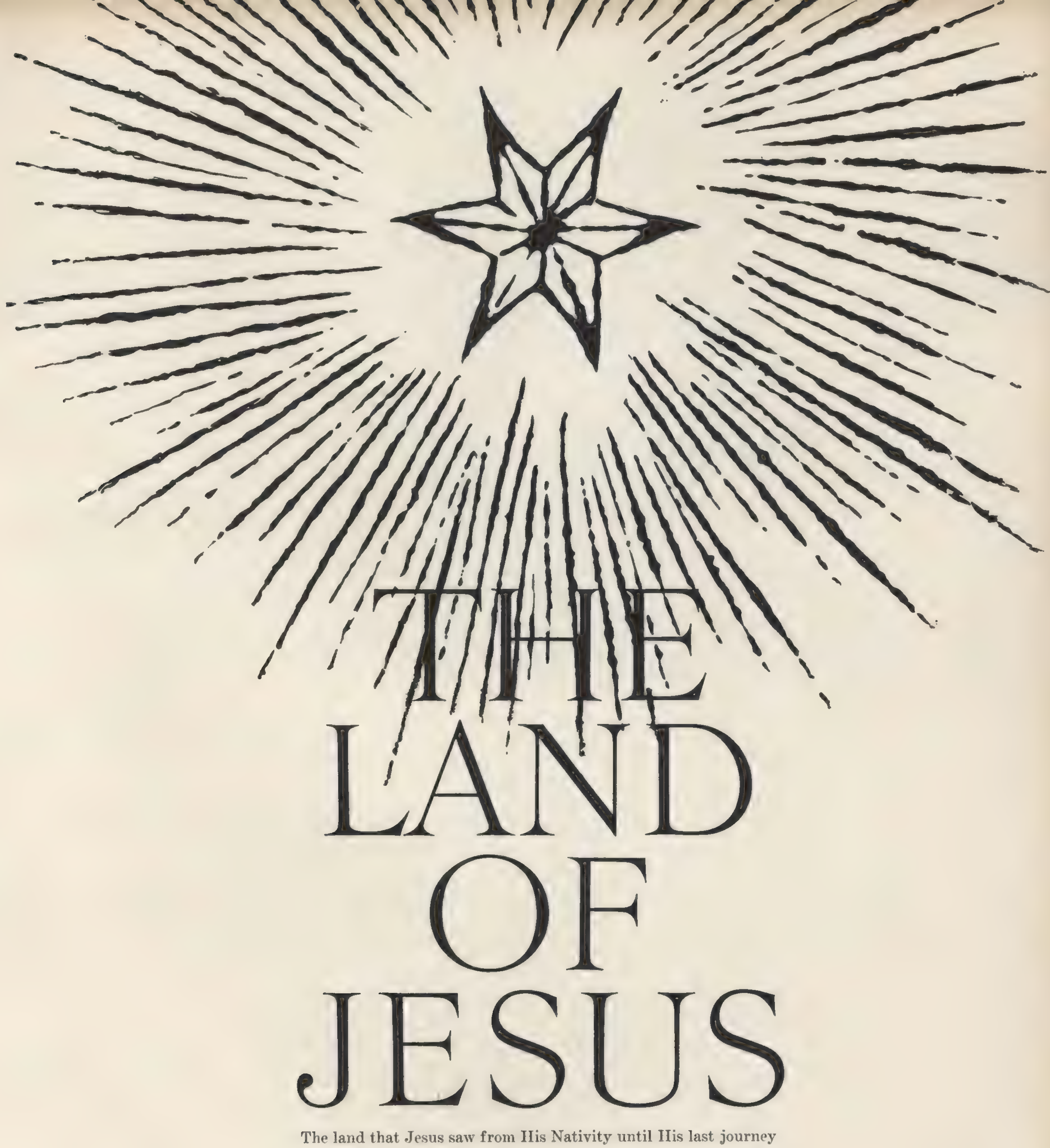




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Sculptured beauty for your handbag—a new compact
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Germaine Monteil



THE LAND OF JESUS

The land that Jesus saw from His Nativity until His last journey to Jerusalem is a land that He loved. (It looks like no other land, especially not like the Holy Land imagined by the great painters.) That unchanging land is shown on the next pages. As He walked it from Gaza to Tyre, back and forth across the deserts white in the heat, walking through the young cornfields, He watched the grape leaves unfold, noticed the yellow hyssop, felt the loneliness of the bare, tawny mountains. A steadfast, wandering preacher, He crisscrossed that land to bring His teachings and, particularly, His prophetic love—love, the real Christmas word.

Above, Star, a detail from "The Nativity," a woodcut by Albrecht Dürer, at The Metropolitan Museum of Art

PHOTOGRAPHED BY BRUCE DAVIDSON



"THE NATIVITY," A DRAWING BY SANDRO BOTTICELLI, AT THE UFFIZI GALLERY

THE NATIVITY AT BETHLEHEM

"Now when Jesus was born in Bethlehem of Judaea in the days of Herod the king, behold, there came wise men from the east to Jerusalem, saying, 'Where is he that is born King of the Jews? for we have seen his star in the east, and are come to worship him.'"

Matthew

The field of the Good Shepherd where the country shepherds watched "over their flock." These days, Jordanian shepherds, wandering Bedouins with black goats, pass but do not enter the fields where wild mustard and wild red anemones—called by the Greeks the blood of Adonis—grow sparsely between rocks.



"THE BAPTISM OF CHRIST," A DRAWING BY PETER PAUL RUBENS, AT THE LOUVRE MUSEUM

THE BAPTISM OF JESUS
BY JOHN THE BAPTIST AT THE RIVER JORDAN

"And it came to pass in those days, that Jesus came from Nazareth of Galilee, and was baptized of John in Jordan. And straightway coming up out of the water, he saw the heavens opened, and the Spirit like a dove descending upon him: and there came a voice from heaven, saying, 'Thou art my beloved Son, in whom I am well pleased.'"

Mark

Here, through the Jordanian desert, not far from Bethabara, the narrow Jordan River flows where John the Baptist, perhaps dressed as a Bedouin, may have performed the great Baptism.





"THE SERMON ON THE MOUNT," A DRAWING BY CLAUDE LORRAIN, AT THE PIERPONT MORGAN LIBRARY

THE SERMON ON THE MOUNT
AT THE SEA OF GALILEE

"And seeing the multitudes, he went up into a mountain: and when he was set, his disciples came unto him: and he opened his mouth, and taught them, saying,

'Blessed are the poor in spirit:
For theirs is the kingdom of heaven.
Blessed are they that mourn:
For they shall be comforted.
Blessed are the meek:
For they shall inherit the earth....'"

Matthew

When Jesus stood on the Mount of Beatitudes in the country now known as Israel, He looked down at the people gathered by the trees near the shores of the Sea of Galilee. What He may have seen can be seen on the facing page.



"THE TRANSFIGURATION," A WOODCUT BY ALBRECHT ALTDORFER, AT THE METROPOLITAN MUSEUM OF ART

THE MOUNT OF TRANSFIGURATION BEYOND THE SEA OF GALILEE

"And after six days Jesus taketh with him Peter, and James, and John, and leadeth them up into a high mountain apart by themselves: and he was transfigured before them. And his raiment became shining, exceeding white as snow; so as no fuller on earth can white them. And there appeared unto them Elias with Moses: and they were talking with Jesus. And Peter answered and said to Jesus, 'Master, it is good for us to be here: and let us make three tabernacles; one for thee, and one for Moses, and one for Elias.' For he wist not what to say; for they were sore afraid. And there was a cloud that overshadowed them: and a voice came out of the cloud, saying, 'This is my beloved Son: hear him.'"

Mark

Here in Israel, between Nazareth and Cana, may be seen some of the places where Jesus spent three of the most important years of His life—the years around Galilee. In the distance, the great Mount of Transfiguration, now called Mount Hermon, in Lebanon. (Some scholars prefer to place the Transfiguration on Mount Tabor, others on Mount Nebo.) This photograph shows, on the far shore, the clump of trees that hides the synagogue at Capernaum where Jesus as a rabbi often preached. Above the trees stands the Mount of Beatitudes. At the far right may be that part of the Sea where Jesus walked on the water. Around the Sea of Galilee, especially, He explained His parables, talking of corn, birds, fishermen.



GOD REST YE MERRY TEDDY BEAR

BY LESLEY BLANCH

EDITOR'S NOTE: Lesley Blanch has lived around most of the world, discovered a great many fascinating facts about a great many obscure places and people, and written several entrancingly impassioned but solid books about them. Two of those books are *The Wilder Shores of Love* and *The Sabres of Paradise.* The newest, to be published this month in England by John Murray and in the spring in this country by Atheneum, is *Under a Lilac-Bleeding Star.* "In the Balkans," Miss Blanch explained, "the peasants say that if you always long for faraway countries and leave your own land and your own home to find them, then you are born under the lilac-bleeding star." Here, an excerpt from that book—a Christmas Day she spent near Samarkand.

I had given myself this journey as a Christmas present. For years I had promised myself the "Golden Road to Samarkand" in my stocking. Now it was mine. I had spent a most unlikely Christmas Eve in Samarkand, once Tamerlane's capital, and far from the rustle of gift wrappings and all the commercial blackmail by which Christmas has come to be represented elsewhere, I had spent the day lolling on one of those large blue-painted wooden bedstead affairs that are set under the trees of every *tchai-hana* or teahouse of Central Asia. From this vantage point, and at the price of endless little bowls of green tea, I could watch the local population, Arabian Nights figures, in their striped khilats, a sort of padded dressing gown, which, with an embroidered velvet skull cap and high Russian boots, is the traditional costume of the Uzbek and Tadjik men of Central Asia. They were trotting to and from the bazaar on minuscule donkeys, or seated cross-legged in the (Continued on next page)

The glorious entrée at a party

Balenciaga's severely beautiful white satin princesse, with a tiny long-sleeved bolero ablaze in Spanish-red paillettes . . . a dress like a Goya—high-bosomed, proud-looking and extraordinarily tall, meant to sweep through a room with a certain majestic calm—a marvel of cut and proportion. In America at Chez Ninon; I. Magnin. Gloves by Van Raalte. Coiffure by Michael-Patrick of the House of Revlon.

PENN





GOD REST YE MERRY TEDDY BEAR

white dust before their wares—grapes, homemade birdcages of netted string, or little mounds of spinach-green powder, a kind of snuff they place under their tongues and savour voluptuously. Towards twilight, they crowded into the *tchaihanas*, lolling beside me, and like myself, contemplating, with a sort of ecstasy, the shimmering blue domes and minarets of this legendary city. Such an intense blue seems to grey-down even the cloudless Oriental skies.

Next morning, I flew on, eastwards, to Bukhara, another legendary and little-known city, where I had decided to spend Christmas Day itself, I had not expected the tiny plane to come down, on so short a flight. But it did, quite suddenly, landing with a thump on the baked, cracked earth of a come-by-chance airstrip on the edge of the Kyzyl Kum, or Red Sands, once the terror of every traveller or pilgrim crossing these deserts. Our pilot emerged from his cabin carrying a very large plush Teddy bear, chocolate-coloured and dressed in mauve check rompers, with a white collar fastened by a pink tulle bow. The navigator followed, lurching under the weight of a string bag stretched round several enormous tiger-striped melons. Both men were wearing wide gold-toothed grins. "Here we stopping one-two hours," the pilot told me in English. He was a Tadjik, my neighbour, a Russian, said, watching him pitch down to earth without waiting for the steps which were now being hurtled towards us by two splendid creatures—again in the traditional khilat, now in chintz, printed in the most unlikely bunches of roses or blue and white flowers, but without effeminacy or sloppiness, when worn by such a virile race.

None of the other passengers, Uzbeks, Tadjiks, or a couple of Russian engineers (I was the only tourist) seemed surprised at this halt: but I had only just begun to realize the impromptu nature of local travel; impromptu, but not improvident. Mechanically, the planes and trains were highly efficient.

On the ground, a cold which belied the sun pierced through my sheepskin coat. I hurried towards the shelter of a small wooden hut topped by an aerial, the only sign of life. It was labelled, in Russian characters: KEEP OUT. One side was sheltered from the slicing wind and here I sat down gingerly, thinking about the vipers, monster scorpions, tarantulas, and other disagreeable forms of insect life which flourish in these regions and are not discouraged by cold. The navigator stacked the melons beside me and lay down to sleep, his head pillowed on their green gleaming flanks. The pilot, bowing with gallantry, now pressed the Teddy bear into my arms.

"You will mind him out?" he asked, nearly colloquial. He seemed in a great hurry to be gone and before I could reply, had flung himself into a decrepit Jeep standing behind the hut. The Jeep snorted, and was off, bucking across the rough ground, dwindling into a dark speck as I watched its progress through spirals of red dust. All around lay limitless wastes, nothingness brought to its apogee in these dreaded deserts, Kyzyl Kum, the Red Sands, Kara Kum, the Black Sands, and Pak Bak Delli—the Steppes of Hunger to the Russian armies who took possession of the area a century ago.

Such was the strange country in which I now wandered, or rather, was dumped, on Christmas Day, a large Teddy bear on my lap, and nothing to eat but a bag of caramels.

The noonday sun beat down strongly now, and the other passengers had joined the navigator in sleep. A young man in Western clothes (and very dull they seemed, after the chintzy khilats) emerged from the hut, and settled down beside me, producing a paperback translation of *Room at the Top*. He was, he told me, the wireless operator, and studying industrial relations. I saw it would be useless to hope he might tell me any of the local legends of Nasr-ed-Din in Bukhara. It was very quiet on the sunny side of the hut, but round the corner the wind whined and buffeted. The Teddy bear and I sat staring out across Asia.

* * *

During the years I had been collecting material for my book on the Caucasus, I had come across a great deal of extraneous or, as it were, adjacent material. The Caucasus, the Crimea, the Turkoman Steppes, Uzbek territory, the Pamirs . . . moving East from the Moslem-held mountains of the Caucasus, all these regions merge or abut, and the strange characters who peopled them, fought over them, or ventured into them all fascinated me so that I was perpetually sidetracked from my principal theme, to follow the exploits of one or another, sharing, in my mind's eye, the obsession of this Asiatic hinterland.

Now, at its most stark, it lay before me—the sanded, stony nothingness where countless caravans of merchants and pilgrims had perished. Few travellers and, until lately, no tourists had come this way. The Khans of (Continued on page 173)

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The Baroness Thierry van Zuylen . . .
Givenchy's exotic evening plumage

Opposite, a jacket of ostrich feathers laid on flat as paillettes, re-embroidered with brilliants and fringed at the hem with a drift of bright feathers. Under it, a faille princesse dress of the most intoxicating yellow that moves with delicious fluidity from panelled gores—a vertical miracle of couture. It is worn by the Baroness Thierry van Zuylen whose refreshingly quiet beauty—grave blue eyes, with thick sooty lashes, masses of chestnut hair—is as international as her background: an American mother, a Spanish father, a Dutch husband, a family castle in Holland for the summer months, winters in a Paris apartment not too far from the avenue Georges V. She adores Givenchy whose ideas—young and brimming with charm—are the basis of her clothes-life. This costume in America, at I. Magnin. Coiffure by Alexandre.

HENRY CLARKE









VIE DE CHÂTEAU...

Glimpses of a romantic woman

Between the Gironde River and open sea, in the great Haut Médoc wine region of France, Mouton lies—a world in miniature, remote and perfect . . . its long sandy stretches of vineyard surprised by intervals of small, ravishing green woodlets where nénuphar grows wild along grassy streams . . . its two châteaux—Petit Mouton set, jewel-like, in greenery and the splendid old Grand Mouton—brimming always with guests. This is the unique world of the Baron and Baroness Philippe de Rothschild . . . the vie de château, exquisitely balanced in activity and calm. For this life the Baroness dresses superbly . . . sweeps through the château in boots of the most incredible softness (Roger Vivier made the ones in which she's photographed on these pages) . . . lives—from the moment her day begins until she changes for dinner—in the wittiest, most comfortable, and most feminine country clothes imaginable. She adored, this season, St. Laurent's really amusing collection of sport-de-luxe costumes, two of which she wears here. *Above,* like a Renaissance page, the Baroness in a honey-beige sealskin jerkin with knitted sleeves. The tights, in the same stitch as the sleeves, are her personal touch—to create, as she put it, the effect of "a knitted coat of mail." *Opposite,* at the foot of Grand Mouton's extravagantly winding stairway, with her favourite golden retriever, Gogo, she wears—in a delectable, pale oyster grey—what St. Laurent showed in black: suède jerkin, jersey tights, the tallest suède boots. At night—for dinner in one of the noble galleries of Grand Mouton, or in a small enchantment of a salon at the little château—the Baroness loves the look of narrow satin trousers worn with thickly embroidered tunics, or under an opened coat of some marvellous, weighty fabric . . . white satin trousers under a coat like a Watteau, pale-blue satin to the floor. White under a regal, trained coat of apricot raw silk, a large sapphire-and-diamond clip pinned low at the front. Bright-green satin trousers with a tunic of heavy gold embroidery. Bare little yellow satin slippers go with this, diamonds at her ears, ropes of pearls around her throat. And she looks—as always—the very essence of a romantic woman: gay and open, radiating pleasure and a kind of charming gallantry.

HENRY CLARKE



WHAT MAKES A PARTY

On the other side of the door: a special freshness and chill to the air . . . a fragrance (flowers? apple logs in the fireplace? scented lamps?) . . . an impression of soft lights and sparkle, of talk and the thrum of music . . . a *frisson* of pleasure—before you've quite entered this room, you feel it. This is going to be a marvellous party. We know. We've been to a thousand marvellous parties. And we're about to make a sweeping generalization about them all: there's a habit of great parties . . . whether it's dinner for eight, or cocktails for eighty, or supper and dancing for a hundred-and-eighty—a really good time is the outcome of superb planning and glorious optimism. On the part of the hostess, on the part of her guests. Anticipation, gaiety, enthusiasm—these are the most gracious things one can bring to someone else's house . . . and the only spirit in which to give a party of one's own. Herewith—from some of our very favourite optimists—plans, plans, plans. . . . Perfect temperature—Warmth comes naturally to a party—one settles into the fun, and it simply evolves. Party rooms don't need an extra lick of heat, and there's nothing more refreshing than to walk into an enticingly cool dining room. A fire rustling invitingly in the fireplace is a lovely way to greet early arrivals—fragrant and welcoming. But—at big parties especially—as the room fills, let it flicker out. A silver cooler of champagne on the table and heaps of flowers —Always buy flowers just a day ahead; they'll be at the peak of their freshness for the party. Buy them all of a colour and put them, in bunches, everywhere—a kind of living frame for the house. Mixed anemones are charming in a blue room, their stems thick and long and proud in clear crystal vases. White flowers in a room that's all white walls and dark-green velvet. Summery flowers in winter are a heavenly way to bring everyone in out of the cold—masses of white lilacs, tall and ungreen, like some extraordinary wand . . . lavender roses, very pale and fragile-looking, grouped in bud vases . . . little tubs of orange trees all over the house. Food, beautiful food—It needn't be elaborate. But it must look delectable. It must be very, very good. And a touch of the unexpected is like a stroke of genius. . . . One memorable instance: Sunday night supper for fourteen. The *mise en scène:* a large drawing room in a great old French château . . . small chatty corners of banquettes . . . fur throws everywhere . . . everybody very dégagé—women in Chanel tweeds, men in blazers . . . unpretentious wines and platters of tiny, delectable sandwiches on a big round table . . . little tables set up for cards and bézique. The unexpected touch: a guest's sudden craving for a soft-boiled egg—the arrival of dozens of them in an ancient and beautiful Chinese bowl. And the eating of them—from the most exquisite silver cups, everyone at the table now, majestically lopping off egg-caps, talky and gay. We adore, too, the way an attractive New York bachelor managed food for a cocktail party in his servantless, not wildly spacious apartment—frank- (Continued on page 180)

A GREAT PARTY IS A PRETTY GIRL IN A REALLY SMASHING DRESS

The dress is bright yellow ribbed cotton to the floor, with an organza fichu of blue-and-gold dots making the most enchanting frame for a small high bosom. As for the girl—all golden tan and glowing good health—in some balmy climate, she's clearly about to take a party by storm. Mademoiselle Ricci dress; about $185. Lord & Taylor; Julius Garfinckel; Neiman-Marcus; Joseph Magnin. Coiffure by Kenneth. The delicious lipstick idea: Kumquat Coral, by Jacqueline Cochran.

BERT STERN



THE PARTY-GOERS— SMART MOVES IN WHITE



Flowing into the party stream —and it flows north to south now—an enchanting collection of party dresses in fascinating fabrics. Sixteen here, with this extra enticement: all of them are in one way or another bargains in chic. White lace drifting, opposite. to north or south parties now —a marvellous shape with high camisole top, domed skirt. The fabric, like shell-swirled snow, is lace re-embroidered in chiffon ribbon—all white. Of the same dreamy stuff, a cardigan. By Oleg Cassini, in lace of Du Pont nylon (Whelan fabric); about $350 at Rosette Pennington; Gus Mayer. Aris gloves. The coiffure here is by Kenneth. High, white, handsome, left, a bare high-cut shape of cotton brocade that's brilliant for southern parties—a moist sea breeze won't stop it from being the crispest, most dazzling-white thing in the room. Thought to go with it: apple green shoes, emeralds. By Cameo; about $110 at Saks Fifth Avenue; Rich's. Necklace by Robert Originals. Coiffure, here, by Michael-Patrick of the House of Revlon. Crêpe, folded back, right, to a softly wrapped décolletage—the beautiful back of a wrap-around dress of crinkly white matelassé crêpe for a party in any direction. By Highlight, in matelassé crêpe of American Viscose acetate and Enka rayon (Julius Werk fabric), about $80. Richelieu pin. Both at Miss Bergdorf of Bergdorf Goodman. Dress: Dayton's. Hair by Kenneth.



Simply smashing white cloqué crêpe, opposite—a high cowl, slanting to the chin; long liquid lines. Importances: the brief sleeves (note—all shoulders here are capped with a little cover), the curved seam that makes a high waist. By Ben Barrack, in cloqué of Dacron (Cohama fabric). About $90 at Lord & Taylor; Rich's; Dayton's; I. Magnin. Coiffure by Michael-Patrick: House of Revlon. Ruffles, nearly knee-deep, left, at the hem of a narrow white dress of cloqué crêpe—a charming version of the low flouncy-fullness idea for long skirts now. At the high neck, more ruffles. By Parnes Feinstein, in cloqué of Dacron (Cohama fabric). About $70 at Altman's; Joseph Horne. Lengthening ripples, right, that continue the V of the neck, slant down to ruffle the hem of a white crêpe dress. At the front of the curved waist: a bow, a sparkling pin. Dress by Seymour Jacobson, in crêpe of Celanese acetate and Avisco rayon (Chardon-Marché fabric). About $125 at De Pinna; Montaldo's. Pins by Richelieu. Wear-Right gloves. Herbert Levine shoes. Coiffures this page: Kenneth.

PARTY-GOERS—THE MOVE TO WHITE CRÊPE, NORTH OR SOUTH

PENN

Moon-colours, far left, a blithely romantic look in white and soft yellow, for parties on the south-circuit now. The dress is low-necked, sleeveless, with high buttoned waist and a wonderful coat of its own—long, full, floating. Both, marvellously shaped of Swiss cotton matelassé. Dress, about $160; coat, about $110. Necklace by Apex Art. All at Miss Bergdorf of Bergdorf Goodman. The costume, also at Hutzler's; Hudson's.

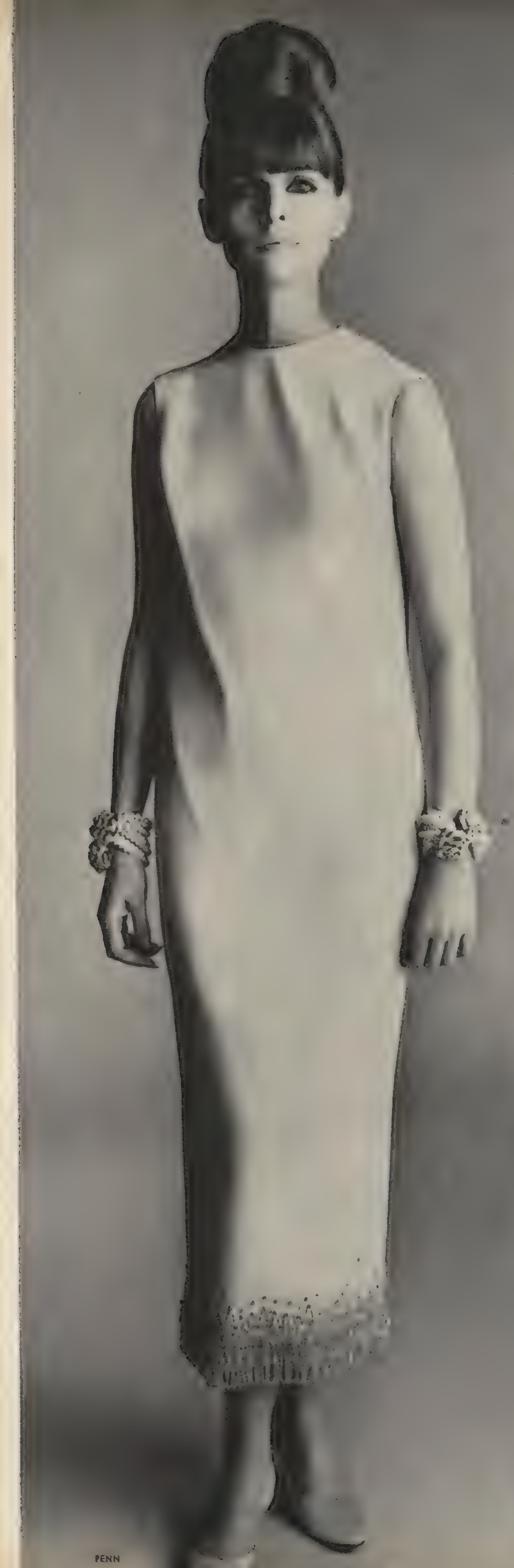
In top form, left, a shape that could captivate continents—curved seams, wide stand-up neck, a fabric that makes the most of everything: cotton brocade in pink with whitening. Of Swiss cotton, about $90 at Miss Bergdorf of Bergdorf Goodman; Montaldo's; Neiman-Marcus. Gloves by Shalimar; at Bergdorf Goodman.

La plume de chiffon, right, a spectacular stole of floating white ostrich, wrapped over white jersey. The dress, all fluid folds and ripples, with a high waist, bare high-cut top. Dress of Jasco rayon matte jersey, about $160. Chiffon and ostrich stole, about $190. Both at Miss Bergdorf of Bergdorf Goodman; Hudson's; Harold's; Frost Bros. All three dresses, by Shannon Rodgers for Jerry Silverman; available after December 15. The coiffures, on both pages, by Kenneth.

THE PARTY-GOERS—SMART MOVES FOR WHITENED NIGHTS

PENN





Tunic-length glitter, farthest left, an enchanting skim-shaped top of silk chiffon covered in woollen embroidery, beads, paillettes—all yellow and white. The skirt, white silk chiffon. By Arbé, about $195. Miriam Haskell bracelets. All at Saks Fifth Avenue. Dress: L. S. Ayres. Coiffure by Michael-Patrick of the House of Revlon. Limelights, middle left, the glitter of pale-green beads on a charming little tank-top. Starting high on the waist, a skirt of pale-green crêpe. By Jobère, of Avisco rayon (Onondaga fabric). About $200. Gloves by Aris. Both: Lord & Taylor. Dress: at Montaldo's. Evins shoes. Fringe to the ankles, left, a great idea for beautiful legs. The dress, pale-purple silk fringed in bead embroidery. By Betty Carol for Mam'selle, of American Silk, in junior sizes. About $100. Bracelet by Miriam Haskell. Both at Saks Fifth Avenue. Dress: Neusteters. Silver star, right, of a north or south party now—a long sheath of silver cloqué with dazzle in every form—shape, fabric, effect. Not seen here: a jacket of the same silver, lined in blue mohair. By Rembrandt, in Kandelaft cloqué of Tergal, Chromeflex, and silk. About $215. Aris gloves. Both at Lord & Taylor. Costume, also at Julius Garfinckel. Miriam Haskell jewellery. Andrew Geller shoes. The coiffures, this page, by Michael-Patrick of the House of Revlon.

PARTY-GOERS, NORTH OR SOUTH— GLITTERING LENGTHS, THE EDGE OF BEADS

PENN



White satin, left, a little gleam of jacket for a northern party look—a black velvet dress with a beautiful shape, square neck, narrow straps. By Blauner, of acetate and rayon velvet, silk and rayon satin. About $80 at Bonwit Teller; Neiman-Marcus. Coiffure by Michael-Patrick: House of Revlon. Low flouncing, right, new excitement for dancing now—black flamed with bright red and green flowers. By Donald Brooks for Townley, of rustly cotton. About $190 at Saks Fifth Avenue; Neiman-Marcus. David Webb bracelets. Hair by Ralph of the Kenneth Salon. Fireball dots, opposite, in red and orange on white cotton; again, the moving swoosh of a low flounce. By Nat Kaplan; about $90 at Saks Fifth Avenue; Julius Garfinckel; Halle Bros.; Harzfeld's. Gloves by Shalimar. Coiffure by Kenneth.

THE PARTY-GOERS.— SMART MOVES, NORTH OR SOUTH





VOGUE
PATTERNS

White piqué at night makes a blaze like scrubbed sunlight, has a look as fresh and reviving as the balmiest trade wind—and it's meant, here, for just that weather-mood. White ottoman piqué, this page: a long evening coat slanting vertically from a back-dipping collarband and from a deep back pleat. It's worn over the slimmest Empire-bodiced evening dress (not shown here but included in the pattern). Vogue Pattern 6084. Ottoman of Dacron and cotton (Galey & Lord fabric). Hattie Carnegie jewelled earrings at Lord & Taylor.

White matelassé piqué, at right: a strict pristine sculpture in two evening parts: a b ack-buttoned bolero covering a camisole-top dress with a skirt shaped by waist gathers and darts. Vogue Pattern 6054. Matelassé of Dacron, cotton, and stretch nylon (Galey & Lord fabric). Both fabrics at Lord & Taylor; Marshall Field; Bullock's, Downtown. Earrings by Coro. Both coiffures: Pierre Henri.

For other views, sizes, yardages, details, see page 199.

WHITE PIQUÉ—
GOING GALA
GOING SOUTH

VOGUE PATTERN 6081

PENN

VOGUE PATTERN 6054





PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . Presidential campaigns months before the usual time. . . . The reticent Sir Alec Douglas-Home, Britain's new Prime Minister, who is quite different from the first Prime Minister, Sir Robert Walpole, first Earl of Orford, who early in the 1700's while a minister of the Crown indulged himself with a friend in some profitable smuggling, using the Admiral's Barge. . . . Florence Henderson, a pretty girl with a good voice, who, along with José Ferrer, carries the fun of the Harry Kurnitz book and the music of Noël Coward in *The Girl Who Came to Supper.*

PEOPLE ARE TALKING ABOUT . . . *The Cardinal,* a movie that rushes along a nice Boston Irish priest into adventures that include a bloody beating by Southern Ku-Klux Klanners, a frightening experience with the Nazis in Vienna, and a short period of love when he has partially left the priesthood to think over his vocation; Otto Preminger gives Tom Tryon, the Cardinal, a meeting with almost everyone except Marshal Dillon. . . . In Paris, the dimming of the lights on such young singers as Sylvie Vartan, and Johnny Halliday with the spotlight bright on the old boys, Maurice Chevalier and Tino Rossi who come back every fall and winter like a loved national disease. (Rossi, a lumpish, ill-at-ease Corsican has a frail true voice, sells half a million records a year but to whom?)

PEOPLE ARE TALKING ABOUT . . . In London, the extraordinary talents of the pianist, John Lill, a twenty-year-old Englishman with the build of an athlete and the assurance of a Rubinstein who knocked out a recent concert audience with the fire of his performance of the Brahms First Piano Concerto with the Philharmonia Orchestra. . . . *Tutankhamen,* a thick, smashing book of Egyptian art from one king's tomb, with some seventy-five colour plates (some of them too shining). . . . *Jennie,* an aching musical comedy that uses Mary Martin as though she were aspirin.

PEOPLE ARE TALKING ABOUT . . . Mike Nichols who directed the new slight comedy, *Barefoot in the Park,* with enough inventiveness and brilliance to discover an easy way to the moon—with his willing capsules Elizabeth Ashley, Herbert Edelman, Mildred Natwick, and Kurt Kasznar. . . . In Paris, *Feu Follet,* Louis Malle's interesting movie which has a certain romanticism, a dry despair about the France of 1925-1935. . . . Cleveland Amory's *Celebrity Register* which he calls "An Irreverent Compendium of American Quotable Notables" to describe the some two thousand and eight hundred small biographies that are in the main relevant, occasionally inaccurate on facts, opinionated, and definitely amusing—neither handouts nor brutal pannings.

JIM BROWN OF THE CLEVELAND BROWNS

The greatest running fullback ever may well be Jimmy Brown of the Cleveland Browns—that is a cracker-barrel argument that keeps football fans chattering. To the famous professional football player, and now TV sports editor, Frank Gifford, there is no doubt that Brown "is the best player I've ever seen, and football players are better now than ever before." A nerved-up, quiet, smart player who came out of Syracuse University seven years ago, Brown is six-foot-two, weighs two hundred and twenty-eight pounds, and settled right down to win National Football League records in rushing. He doesn't kick. He doesn't pass. He catches, scores, but mostly he runs like a squirt of oil. His balance, his agility, his weaves, his power, have a fascination of their own. On his good days his leadership works as though he has embroidered on his jersey, not Number 32 but "Excelsior."

MARTIN REICHENTHAL





"SYNCOPATED MELODIC LINE." BY FRANZ KUPKA. 1921

BAMBARA CHIEFTAIN'S COAT-OF-ARMS, 19TH CENTURY

GRIGSBY



MORE ART THAN MONEY

YORTAN FECUNDITY IDOL, 3000 B. C.

This year for the first time since "More Art Than Money" began in 1950, Vogue has limited its choices to only three—but the scope is just as wide, the theory the same: each piece worth more than the price, each piece unique, special, against the running trend, each piece from a New York gallery. The wisest collectors rarely jump on a full-tilt bandwagon. They help make bandwagons and often are aboard by the time the wagon's calliope begins to play. These three totally different pieces begin with an African iron sculpture from Bambara in the southeastern part of Mali. Almost everything about these sculptures is conjecture—their dates only to be guessed at by the experts, their significance equally unsure except that these iron staffs are most likely family insignia of some kind. Some authorities think they may be the coats-of-arms of chiefs, others that they marked the graves of chiefs or dignitaries. (Whenever archaeologists and antiquities experts disagree, they are apt to call the cause of disagreement either a tomb object or a fecundity one.) These staffs are extremely rare, have great beauty of line, and were usually the property of the chiefs. *Here, horse and rider staff, 35¾" high on thin metal base; Mathias Komor; $800.*

A twentieth-century innovator, Franz Kupka became a pioneer of abstract art as early as 1910. A master of precision, a lonely, isolated man who adventured as a solitary figure, not caring who followed his trail, or, in fact, if anyone did, he worked out his painterly problems and then, when he had almost reached eighty, found that abstract artists and fame had caught up with him. (He died at eighty-six in 1957.) *Here, a black and white gouache, 19¾" x 24¼" with off-white mat and gilded wood frame; Saidenberg Gallery; $500.*

Practically nothing is known about Yortan steatopygic figures in marble, usually heavily incrusted with patina, beyond the fact that Yortan is a culture of Asia Minor, particularly that of what is now called Turkish Anatolia, and that these extraordinary sculptures, their line pure, beautiful, and specific, are idols, presumably used for fertility rites. (They may, of course, be tomb figures.) *Here, a Yortan figure, pale marble, 6¼" high with a metal stand; J. J. Klejman; $350.*



"One of my most favourite hats" . . . black velvet bows, white coq feathers.

"I don't want to be 'Liza..."

The delicious dilemma we have here is simply this: When Audrey Hepburn, on the brink of the plummiest part of the decade, cast those great enrapturing eyes on the clothes Cecil Beaton designed for everyone else in the cast, she suddenly knew that 'Liza is one of those heroines with almost Nothing to Wear. . . . Shaw invented her long before he wrote *Pygmalion*, as a "rapscalliony flower girl in an apron and three orange and red ostrich feathers." Tatters and violets, that's what Eliza starts with. But Audrey Hepburn, before taking to those real garn rags, had one glorious whirl with the gilded-lily dazzle clothes designed for the swells and chiquerinos of the Ascot chorus and Covent Garden. It was a play within a play photographed here and on the next six pages by Cecil Beaton, who did the costumes for the Broadway musical and will do both sets and costumes for the Warner Bros.-Lerner and Loewe movie of *My Fair Lady*. "The costumes must step ahead of the past to have influence," said Beaton. "But the ghost of my Aunt Jessie is present in all of them. . . . I remember her now as she returned from Paris with enormous five-foot-square boxes filled with hats and glittering finery." Said Audrey Hepburn: "He makes you look the way you have always wanted to look. . . . I adore the hats; they seem to be always in motion . . . the dress becomes a stem to the hat. Cecil Beaton's dresses are the sculpted statue—like Pygmalion's. With his hats he 'blows life into the statue.'" With that our heroine was off for the next scene.



For Ascot's Opening Day: white broderie anglaise...a hat ebullient with organdie, lined in black velvet.

DESIGNED, DEVISED, AND PHOTOGRAPHED BY
CECIL BEATON
ON THE SET FOR "MY FAIR LADY"

AN AUDREY HEPBURN FANTASY



fashion in the vein of Poiret: opera capes for Covent Garden...some with eyelash fringes of feathers ... lots of lamé ... zebra skin ... beads and sequins on patterned velvet...and one Paris cap, top and centre, that's a 1914 original—gold and silver embroidery with a flourish of white coq feathers.

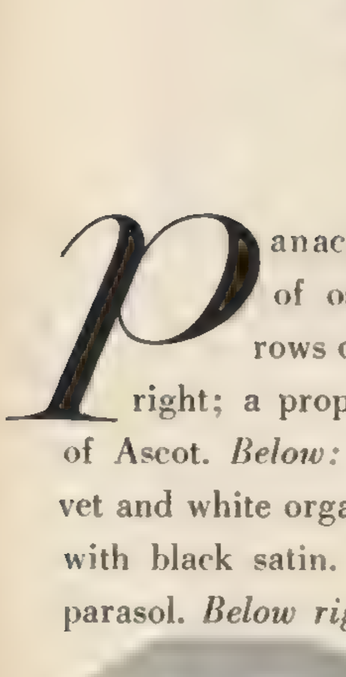
CECIL BEATON

The "My Fair Lady" clothes-whirl

When it's Ascot, there's nothing
like a hat . . . black hatter's plush,
a slanted bow of white piqué.

CECIL BEATON

Panache of ostrich . . . rows of pearls, right; a proper dream of Ascot. *Below:* Black velvet and white organza ribboned with black satin. In hand: a parasol. *Below right:*



White lace dress with a blue taffeta sash. On top, a saucer of blue and white taffeta roses.

Above, far right: More hats. Ermine tails gilding a lily-white crêpe and satin dress. This time the hat is a swoop of black velvet, discreetly flirty.



Audrey Hepburn whirls on...









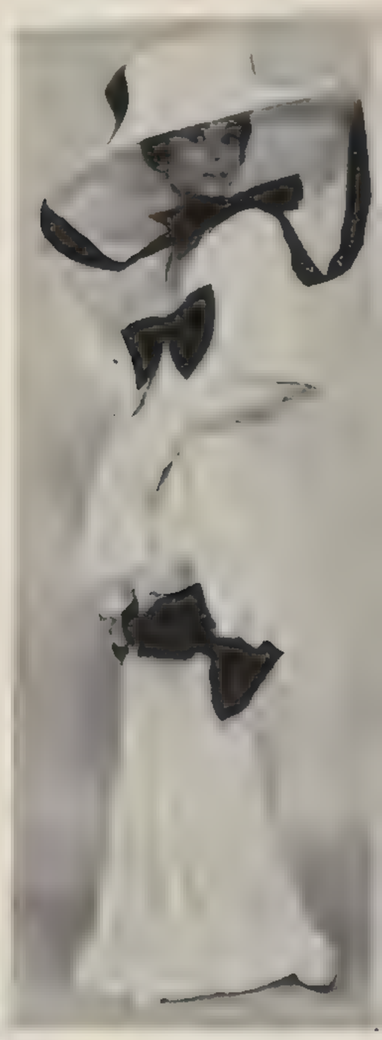


For the Ascot Gavotte, another glorious attention-getting hat—grey tulle, a trim shower of stripped ostrich feathers. *Above, left:* White taffeta—what Cecil Beaton calls a "fête champêtre dress." *Below:* For a white crêpe dress, a flutter of coat in white net with black chiffon roses, scrolls of black velvet; stripes and tassels on the sunshade. *Left, below:* Café-au-lait with black and white; dog-collar collar, a whopping bow. In Audrey Hepburn's phrase, "a serene dress with a marvellous shade on top."





Audrey Hepburn, *left*, wearing a Gaby Deslys dress and a look of insouciance that says quite clearly: "Every duke and earl and peer is here/ everyone who should be here is here." Not to be ignored: the wicked little mob cap with an outrageous flirt of feathers. *Far left:* Chantilly lace with a peplum dipped to the hem and bombé sleeves; a grey-blue taffeta sash. *Below:* Fragile and appealing—an ingenious fall of white crêpe georgette; black velvet bows. *Below that:* More of the Poiret feeling—a minaret hat rampant with black hackle feathers.





CECIL BEATON

Smashing, positively dashing Ascot



When Audrey Hepburn wound up in this frilled enchantment with an organdie boa, a romance of a hat, she begged for one costume in the same melting mood. She has it—the colour is mauve bonbon; the scene, Mrs. Higgins' winter garden. *Right:* Cecil Beaton's one-night stand as an Ascot beau—he posed for Vogue in 1956 with two of the Ascot beauties in the original Broadway cast and—by an ingenious scheme for remote control—also took the photograph.





ROSES

Oliver Messel's Holiday Bounty

For a holiday dinner around Christmas time, Oliver Messel, the brilliant English theatrical designer, might make a production of his own London dining room—turning it, improbably, into a garden entirely given over to one breed of bloom. The breed, of course, is the rose: full-blown, present in extravagant profusion; roses in almost every colour, almost every arrangement, roses swagged, garlanded, bowled, banked. In the Messel dining room—with its dark flock paper, its white Indian lawn curtains, its glister of gilt and mirrors and crystal lamps—painted Regency chairs surround the round table, set with a Venetian-embroidered white organdie cloth, Sèvres-handled knives, Georgian silver spoons and forks, and Spode dinner plates. In the centre, a rare seventeenth-century Spanish bowl, filled with roses, stands on a Charles II silver strawberry dish. More roses, everywhere: banking the fireplace, swagging the mirror, springing from a Portuguese silver swan on a console table. *At Christmas I no more desire a rose than wish a snow in May's newfangled mirth,* Shakespeare wrote, but never mind Shakespeare. This is, flatly, outrageously pretty. (More on the next pages.)

HENRY CLARKE



"MARVELLOUS FOOD AT MESSEL'S"

BY VAGN RIIS-HANSEN



Three menus, ten recipes, and the practical comments that make Oliver Messel's London parties "informal, easy, well-liked."

Holiday dinner

Crème de Ninon de Lenclos
Sole à la Maison
Chicken with Brandy Sauce
Uganda Coconut Surprise

Luncheon

Smoked Trout with Radish
Hungarian Pork Cutlets
Grilled Strawberries

Kitchen Dinner

Salmon with Horseradish Ice
Chicken Pelham
Danish Apple Cake

EDITOR'S NOTE: Vagn Riis-Hansen is a Dane who cooks less by rule books than by assurance of what tastes right, the sum of forty years of informed tasting. His skill combined with Oliver Messel's skill in providing the setting (one example, on the preceding pages) have brought off some of the most comfortable, delicious, exhilarating parties anywhere at Messel's Regency house in London. Vogue taped this conversation with Mr. Riis-Hansen.

VOGUE: When you go out to dinner at somebody else's house, what are some of the things you could do without?

RIIS-HANSEN: When I arrive and find that the hostess is calm and collected, I get suspicious. If she's nervous, as she should be, then I know that she has taken trouble with the food. A good host or hostess must go down to the kitchen and see how the meal is going and help out. How good a chef you have is not the point. There must be a personal touch.

I don't think people can cook if they don't love food. There's an enormous amount of time involved in eating well. No meals are served one-two-three at Oliver Messel's house; a few minutes are allowed between courses.

He doesn't mind guests smoking at the table. I do it myself. Nor do I believe that people shouldn't have a drink before dinner. What does it matter? "You destroy your appetite, your palate?" I've been eating now for fifty-seven years and I've no complaints about my palate.

VOGUE: What doesn't Oliver Messel like?

RIIS-HANSEN: He doesn't plan big dinners for fifteen or twenty people at a rectangular table. The boring person next to you might find you as boring. So you're both stuck through the whole dinner. A round table is much better, and eight or ten people are enough for dinner.

Naturally, Oliver Messel knows a great number of people in the theatre. He knows, too, a great number of people in other fields. So he mixes them.

A rule, I guess, is not to get people all of the same interest. Somebody has to have a different interest or conversation is dead immediately. There's no point in asking people who see each other during the day. With a diversified group, all you have to do is throw one subject in the middle of a round table and it's off and running. Combining people is a knack, and Oliver Messel has it.

VOGUE: Do you prefer dinners?

RIIS-HANSEN: No, lunches. Unlike a dinner, after a few hours the guests leave. A whole evening can be very long. If you have a dinner party, you should bring fresh blood in at 10:30. In London the theatre lets out about ten. People may come in after-theatre to join the dinner guests.

VOGUE: Let's talk about what you would have for holiday food—and the room you would have it in.

RIIS-HANSEN: Oliver Messel doesn't restrict himself to the formality of the dining room. If the sun is out, there might be lunch for three or four guests in a light window seat; another time an after-theatre buffet in the sitting room. But for a real holiday dinner party he would use the dining room, a green and golden room with candles all over and an Aubusson carpet. He always uses a tablecloth because tablecloths gather up the party, eliminate the clatter, and frame the picture. At Christmas time, a white organdie laid over gold or silver paper; the food, simple.

He generally uses a silver centrepiece—silver candlesticks and a very low flower decoration: fuchsias or lilies of the valley or red or pink sweetheart roses, put in water in the morning so they can open up if they're too tight. Lilies of the valley and violets combine especially well.

For plates, Messel might use Spode and Worcester and a lot of patterns with a different design for each course. The look (Continued on page 170)

"WINES FOR SNOBS, FRIENDS, AND YOUNG GIRLS"

BY HUGH JOHNSON

EDITOR'S NOTE: Hugh Johnson turned an off-hand undergraduate interest in wine into first-hand authority. This year the young Englishman became editor of the British quarterly, *Wine & Food*, following André Simon, a past grand master of taste in tastes. Editor as well of British *House & Garden's* special publication, *Wine*, Hugh Johnson pursues this subtle field by going to four wine-tastings a week in London, and to the vineyards of Europe.

With a list of people I love, hate, or am otherwise attached to in one hand, and a wine catalogue in the other, I have been computing Christmas presents. Last year I had ninety percent success; this year I hope to do better. My thesis is that there is nobody you can't please with a bottle.

Take the tricky ones first. The man who never smokes or drinks. Champagne for him. Or babies. There are two courses of action with babies: either champagne or port. With the champagne you drink the baby's health; the port you lay down tenderly in a cool, quiet cellar and wait until the child is father of the man. Then you drink each other's health in it.

The rest are fairly easy. When you run your eye down the catalogue of wines and spirits it is hard to believe that one fruit, crushed, could produce so many wines—or that human ingenuity could devise so many spirits.

It was this infinite variety that attracted me to wine. A grey-haired don pointed it out to me over a Hall dinner at Cambridge one night. "Press two bunches of grapes," he said, "one coming from a vineyard on this side of the hill, the other from that. One may be majestic, the other mediocre. What do you make of that?"

I didn't know it at the time, but the answer was a career. The more I found out about wines and winegrowing, the more fascinating did this fact become. Wines are as individual as people, which is why they make perfect, and very personal presents. From champagne on.

The French laws that see to it that champagne comes from the right grapes, grown in the right place, and treated in the right way, are so stringent that you would almost expect all champagne to taste the same. But the characters of the champagnes of the twelve Great Houses are as different as twelve daughters of the same parents.

Each house has a non-vintage wine, a blend designed to be perfect for the sort of occasion (crowded rooms, smoky air) when something really special would get less than the attention it deserves. Above these come the vintage champagnes—the wine of one good year (by no means all years qualify) kept apart and encouraged to develop its own personality, for lighter or softer, for drier or mellower. Above these (and that's getting pretty high) come the special *tête de cuvée* wines, wines made only from the first gentle pressings of the choicest grapes of the year, and the *blancs de blancs*. When I say that a *blanc de blancs* is not a classic champagne I'm not being rude. Classic champagnes are all made from blended black and white grapes, *blanc de blancs* is made from white grapes only. As you would imagine, therefore, there is a delicacy about the perfume of a *blanc de blancs*, a rather feminine quality, and a touch of softness, sweetness (of character, not sugar) which makes it a romantic special-occasion wine. To serve it in a crush-bar would be, to my mind, like casting pearls before—well, preoccupied parties.

In England champagne name-snobbery is a fine art. Bollinger and Krug are taken as evidence of impeccable taste. Pol Roger (Sir Winston Churchill's favourite) is dashing and has an air of inside knowledge. Ayala is old-fashioned. I have heard of times when people sat in nightclubs gazing round to see what *marques* their contemporaries were drinking; and presumably reshuffling them in their scale of estimation. (Continued on page 177)



"Champagne is for someone who never smokes or drinks. There are two courses of action with babies: either champagne or port."

ROSES ON THESE PAGES AND PAGE 134 ARE FROM PAINTINGS BY PIERRE-JOSEPH REDOUTÉ

BEAUTY

BULLETIN

Vogue's December news of quick beauty revivers

HOW TO LIFT YOUR FACE, HAIR, AND PSYCHE IN 30 MINUTES FLAT...EMERGENCY MEASURES THAT WORK

It happens to everybody. You might say it's in the Christmas cards. A woman who organized her December life in mid-November, who has been pretty much keeping up with her self-directives, who has faithfully appeared at her beauty salon for accelerated holiday appointments—even that admirably collected woman comes upon one evening that starts like this. A party's an hour away, she's tired, her face shows it, and her hair can't get to the hairdresser until tomorrow. Furthermore, her obvious head-saver—her wig or hairpiece—is either out of order or just won't do for the situation at hand. Unless she moves fast and brilliantly, she is about to be no ornament in the eye of her beholding hostess. . . . Assuming that, what with their laboratories and research facilities and experience in such fast rescue work, they would have devised a system to beat the holiday syndrome, we called on Revlon for help. We took with us a face and a head of hair (our own) that demonstrated our premise: emergency repair work necessary. They showed us their way of coping in a half hour flat. We pass it on.

Allow at least *a half hour* for pre-party restoration. More, if possible, because you'd probably be right to assume that the incandescent light you shed on her guests and her house could be more thrilling to your hostess than your punctuality. . . . The first thing you give yourself is ten minutes' worth of *a warm, scented bath.* This relaxes the nerves and psyche, and, at the same time, stimulates the body by raising its temperature. Still in the water, try to have *a cup of tea, a Coke, a drink*—whatever works for your metabolism. . . . The next move is, believe us, an absolute key to restoring a face. Put on *a facial masque.* What a tired face does is droop, and what a masque does is pick it up. The rationale of a good masque goes this way. Fatigue (Continued on following page)

In the chemistry of beauty, count on pearls. The most intimate of possessions, they light up a woman's looks instantly . . . freshen the skin, clarify the eyes. Everything pearls can do this string does—in a big way. Forty-three South Sea cultured pearls long (the largest, 16 millimetres; the least, 11 millimetres), it's been years in the assembling by Imperial Pearl; and its price is quoted at $100,000 plus tax . . . .

PENN



BEAUTY BULLETIN

(Continued from preceding page) slows the circulation which in turn creates a pooling of fluid, or edema, in all the wrong places; swells the undereye and the cheeks, thereby deepening the lines below both; loosens the muscles that ordinarily keep the face under control. The good masque, by improving the peripheral circulation, helps to whiz away, temporarily, the bloat. . . . Out of the tub, wring out *two eye pads* in cold water. Then *lie down* for ten minutes—masque on, eye pads in place, *feet up*. Keep your cigarettes at a distance and inhale, instead, in comfortable deep breaths, all available oxygen. . . . Peel or rinse off masque and proceed with your make-up as follows—a system recommended for the revival of the weary face by Mr. Lawrence, the make-up man at the House of Revlon, who maintains that it will endow one with the look of having "swallowed an electric light bulb." (It endowed us.) After *moisturizer*, apply *two foundations*. A fatigued face requires two tones of foundation: one in a skin tone (perhaps in the peach or apricot range) and one in a whitened or bleached-out tone from the same range. Not pure white, however. (Mr. Lawrence feels that the pure-white shadow eradicators require some fairly unpressed time if you're to avoid a patchwork effect in their application—and time is the problem here.) With the paler foundation shade, you lighten evidence of fatigue—where there is darkness you dab on light, the lines around the mouth, for instance. Smooth the skin-colour foundation elsewhere; blend and overtake the lightened areas. . . . For visually *de-emphasizing circles*, Mr. Lawrence has a gaggle of tricks. He figures it this way: if you're fighting circles under the eyes, *dense up the make-up above*. Throw the weight of false eyelashes, eyeliner, eye shadow above—and come off lighter below by comparison. In this trompe-l'oeil system, you might use as many as *three eye shadows*, because everything above the eye compensates for heaviness underneath. Naturally *mascara*, naturally *eyeliner*, emphatically *white on the bone under the eyebrow*. . . . You won't use mascara on the lower lashes, if you're tired, or create any suspicion of frown lines by raising and darkening the inner edges of your eyebrows. . . . His blue-streak *eye-brightening* trick is worth practising. Because the tired eye turns rosy at the rim, he takes a *soft blue eyeliner pencil*, covers the lower eye-rim just above the lash line with a thin pencilling of blue. . . . Mr. Lawrence finishes up his party-directed clients with *honey-amber rouge* below the cheekbones and dusts *frosted face powder* overall, including over the eye make-up, where powder will simultaneously tame and give glimmer and spark. . . . *About hair*, Revlon's Adolfo, eternally faced with women who have public-appearance emergencies, has perfected a system to handle real hair that, through lack of recent doing, has arrived at a waxy look that splits and parts into little disconnected, undisciplined sections. Adolfo has four words that can make all the difference in this situation: *brush on the bias*. This means lifting the hair up and out at an angle from the head—rather like antennae. Brush up, and while you're brushing, you'll be lightening the hair (Continued on page 189)

All about putting face, hair, psyche into shape quickly. Suggestion: study the techniques, put in the supplies before the situation actually strikes. (It will.)...

OXYGEN

Fresh air and mink. Guaranteed beauty revivers: the tonic of brisk wintry air taken by the city block or country mile (about which, more in a minute); and something absolutely devastating to wear. In this case, the new something is a pair of mink boots walking on little suède feet. Boots, from the Givenchy Boutique in Paris (and more about that on page 180), or to order in America at Neiman-Marcus. As for fresh air: the best way to put it to work against beauty fatigue is to move in it. Get out and walk. What's stirring through you is not simply the feeling of a greater intake of oxygen, but all this: whipped-up circulation, pulled-up posture, muscles in the good order for which they were designed. Very cleansing, reviving.

HENRY CLARKE



THE BEAUTIFUL PEOPLE IN THE SNOW



Above, at St. Moritz: Baroness Thyssen-Bornemisza, with her daughter, Francesca. Baroness Thyssen is the former Fiona Campbell-Walter, a Scottish beauty, auburn-haired and spirited.





Left, Princess Metternich at St. Anton (she also appears in the photograph directly above). *Right,* Mrs. Stavros Niarchos, who spends about four winter months of the year in her pretty pink chalet in St. Moritz. *Below,* skiing at St. Moritz—Winston S. Churchill, second.





Above, on a terrace at St. Anton—an open-air lunch between ski runs, everyone dressed for action. From left to right, Princess Metternich: Count Ferdinand von Bismarck; Count Albert de Limbourg-Stirrum; Comtesse d'Yve (standing); Mr. Claus von Amsberg; Count Christoph von Kersenbrock.



Right, in the snow garden of her St. Moritz chalet—Princess Furstenberg, of Vienna. *Far right,* Signorina Sandra Marin of Milan, blond, attractive, outside the Corviglia Club at St. Moritz.



HENRY CLARKE



Above, Mme. Gérard Bonnet at her chalet in Verbier. a new Swiss ski centre. The chalet has weathered beams and woodwork from an old farmhouse, and was built in six months—with Mme. Bonnet supervising on skis.



Above, Mme. Herbert von Karajan, wife of the Viennese maestro. at St. Moritz in a Pucci windbreaker. Bogner pants; black sealskin hat. *Right*, France's Finance Minister, M. Giscard d'Estaing, at St. Anton. *Below*, Mrs. David Metcalfe of London, outside the Corviglia Club.



Above. at St. Moritz. Mr. Noël Coward—whose new musical, *The Girl Who Came to Supper*, opens soon in New York. *Below*, the Princess of Lichtenstein at St. Anton—wearing, with great verve, a fur hat.



Above, M. Duarte Espirito Sancto: below. in white jacket, dark glasses, Mme. Duarte Espirito Sancto; a charming Portuguese couple, shown at the skiing lunch party in St. Anton.







Above, the Marchioness of Blandford at St. Moritz, visiting her sister, Mrs. Niarchos. Lady Blandford likes her ski clothes to match throughout; everything but the skis might be turquoise. *Right*, on her terrace in St. Moritz, S. A. S. the Maharani of Baroda, in a long pink chiffon sari, a sable wrap, diamond and ruby earrings.

THE BEAUTIFUL PEOPLE IN THE SNOW



MR. TRUMAN CAPOTE AT VERBIER— reclining on his marketing sled, heaped with luggage.

Clinging to a Swiss mountainside, with a spectacular view and "the best ski runs in Europe," is Verbier—small, unspoiled, now a magnet for the young, for the really fanatical skiers, and those who like a simple life in the snow. It's gloriously inaccessible in winter (no train, corkscrew mountain roads); its small hotels are mostly converted cow-barns; it sparkles with sunlight—unlike many Alpine villages, which are hemmed in by looming peaks. At Verbier, life is completely centred on skiing; everybody is in bed by nine, up early and off to one of the three funiculars, which lead to a series of magnificent runs. A few people have chalets: Mme. Grosjean, of Brussels; Mme. Gérard Bonnet, of Paris—who managed to get hers built during the summer months, before the village workmen turned back into ski instructors. The Aga Khan is building a chalet. The Patrick Guinnesses have been weekending at Verbier for several winters, driving up from Lausanne with children and dogs, skiing madly and living very simply. (The beautiful Mrs. Guinness gets her ski clothes "off the rack from everywhere," prefers French ski pants, gets many of her sweaters and shirts from the Galéries Lafayette in Paris.) Also at Verbier for the last three winters has been the famous littérateur, Truman Capote. Mr. Capote is delightfully un-fanatical about skiing ("I just get out on the things and slide")—but he finds Verbier a superb place to write. From the window of his digs in the village, he looks out "hundreds of miles over the Alps. It's like living in an airplane."

MRS. PATRICK GUINNESS— one of the dashing young skiers who discovered Verbier.

HENRY CLARKE





THE BEAUTIFUL PEOPLE IN THE SNOW



HENRY CLARKE

H. R. H. PRINCESS PAOLA OF BELGIUM AT ST. MORITZ

Beautiful, blond, with a charming reticence, Princess Paola—who is Italian by birth—is the wife of Prince Albert of Belgium, and the mother of three children, Philippe, Astrid, and an infant son, Laurent. With the two older children, she spent part of last winter in a rented dollhouse-chalet in St. Moritz, "filled with games, records, ketchup bottles...friendliness and sunshine," to quote a visitor. In the snow, she often wears a pink-and-white sweater, *opposite*, from the Dior Boutique; or, *left*, a wonderful fleecy Hungarian suède greatcoat.

AT ST. ANTON
VICOMTESSE DE RIBES

At St. Anton, everyone is young, strong, healthy, and thrilled about skiing. Vicomtesse de Ribes, a tall, dark, sloe-eyed beauty and a serious skier, has gone there for years; the De Ribes chalet is a rallying-point for the easygoing gay St. Anton night life (the underdressed evening look may have started here). No matter how late the party, everyone is poised on a favourite ski run, or *piste*, around nine A. M. next day. By eleven A. M., the village is a ghost town —everyone is up in the mountains. Here, the Vicomtesse wears a pink-black-and-white sweater from Lola Prusac in Paris.



HENRY CLARKE

COUNTESS ELISABETH VON BISMARCK AT ST. ANTON

The ravishing young Countess Bismarck, with her blond hair "wild as a nomad's," is a dashing skier who spends part of every winter at St. Anton with her husband, Count Ferdinand, and two little boys, living in a small *pension*—and in the snow. The rest of the year they live in Brussels, where the Count is with the EEC. Like most of the women on these pages, she collects ski clothes everywhere. Here, a pale-pink cable-knit sweater, pale-pink stretch pants, and brown mittens.

More about the beautiful people in the snow, page 184.



Light touch—
the three-piece suit

These are the clothes we wouldn't dream of having winter without—they're pale and soft, and as reviving as having spring at your fingertips. Pink with all of its charm turned on, left, in a sleeveless wool suit with its own crêpe blouse. A flock of little buttons close the jacket. With it: a massive rope of bogus pearls and deep-red beads. Suit by Jerry Silverman of Hockanum wool (loomed in America), acetate and rayon crêpe, about $110. Marvella necklace. Both at Miss Bergdorf of Bergdorf Goodman. The suit also at Rich's; Halle Bros.; Joseph Magnin. Kislav gloves. Creamy-white wool, right, in a suit to wear all winter—starting now—anywhere. The jacket and skirt have a baskety weave, the blouse is knitted flat with a pastry-twist belt gilt-buttoned at the front. Wear it right now with masses of fake pearls, a splash of diamonds. By Mollie Parnis, about $225. Saks Fifth Avenue; Hutzler's; Gidding-Jenny; Neiman-Marcus. Necklaces by Pakula. Gloves by Aris.

PENN



The light touch—softly cowled

Here's a delicious winter switch from black at six: colours like a Manet—warm, pale, and slightly misted. An eddy of pale jade crêpe, left, that flows from a high, cowled collar, thrown back. With a ribbon of white kidskin around the waist, white gloves, glittering chunky earrings, this is one of the really pretty ways to look at dinner north or south. Dress by Teal Traina in Celanese acetate and rayon (Onondaga fabric). About $110. At Saks Fifth Avenue; Woodward & Lothrop; Woolf Brothers; Sakowitz. Earrings by Schiaparelli. Gloves by Fuchs. Soft blue—long-stemmed, right, with tiny dolman sleeves, an eased top that's nipped in, here, with its own little rouleau. Perch a glittery butterfly high on the shoulder. Dress by Charles Cooper of Anglo wool, loomed in America; about $125. At Saks Fifth Avenue; Halle Bros.; Battelstein's; Frederick & Nelson. For shops in other cities, see page 179. Hattie Carnegie pin. Chalk-white Crescendoc-Superb gloves. The make-up idea for blue here: Jaquet's Sheer Tone foundation in Pink Rapture.

PENN





The bandeau bathing suit—splash starting south

Starting this minute down south, coming north with a splash this summer: the bandeau bathing suit, slashed straight across the top, showing marvellous shoulders, cut shifty or bare through the middle. Coming with it: supple bodies that gleam with a rich depth of colour...straight wet hair, long and seal-sleek. (Great way to look right now on a white stretch of Florida beach—there's a terrific one at Longbow Key.) Turquoise blue, left, hung straight as a little half-slip just below the arms—except when its nipped in, as here, by a white leather rouleau. Grass green, right, bare and bloused, held straight across the top by an elastic, gathered below the waist like a skimpy romper.

Left: by Rose Marie Reid, knitted of Helanca nylon (Fair-Tex fabric.) $20 at Bonwit Teller; Burdine's; Neiman-Marcus; I. Magnin.
Right: by Cole of California of Du Pont nylon and silk; $30. Saks Fifth Avenue; Hutzler's; Julius Garfinckel; Halle Bros.

ART KANE

Left: By
Elisabeth Stewart.
Ribbon knit top of
acetate and cotton,
Helanca nylon shorts; $28.
Saks Fifth Avenue; Rich's;
Neusteters; Neiman-Marcus.
Right: By Roxanne.
of double-knit Orlon.
$20. At Altman's; Halle Bros.
Above right, By Rose Marie
Reid, of Levor kidskin, $28.
At Saks Fifth Avenue;
Frederick & Nelson.

Bandeau bathing suits, bared straight across top to make the straightest stretch of suntan. Knitted white half-shift, opposite, held across brown shoulders by a brown ribbon, dropped over the shortest dark brown shorts. Bandeau bikini, left—two knitted beige strips, inked around the edges in polished black leather. White kidskin with a marvelous midriff, above—everything supple and taut as a swimmer's body; shoulder-tip straps, hip-high shorts.

ART KANE



Bandeau splashes across the board—bloused, puckered, bare, and gleaming white. Straight-slashed tunic, far left, in white crêpe. Bloused, tied with a narrow crêpe sash at the waist, side-slit over puffy little pants. Puckered white piqué, near left, with a high-rising top—straight and angled in just a bit at the shoulders...moving on—crisply—to a maillot frame of reference. Silver-shot stretch of bikini, right, that's sliced straight everywhere—at the top, at the hips, across the legs. Wear it with a sleek stretch of skin tanned a glowing bronze.



Far left: **Bathing suit by Harbor Road, a division of Warner's, in crêpe of Dacron (Folker fabric). $26 at Lord & Taylor; Burdine's; Hudson's.**
Near left: **Suit by Peter Pan. Of cotton piqué. $28, at Stern's; I. Magnin.**
Right: Bikini by Catalina. Of Mylast Antron nylon, Lurex threads, and Lycra. (Unseen: a matching coverup.) $26. Saks Fifth Avenue; Woodward & Lothrop; Frederick & Nelson.

ART KANE



Sun-stripped is the point made on these two pages ...two ways—covert, overt. Bright green bikini, left, that's a mere wisp of cotton—underwired bandeau, a tiny ruffle on the legs. What this needs is a body that's full of panther grace. Black maillot, right, with a neckline that plunges to a deep U in front. The back is a V to the waist; cross-strapped. The fit here is strictly second skin; what it wants: a firm first one.



Left: Bikini by and at Exquisite Dresses. Of cotton. $18.
Right: Black maillot of double-knitted nylon and Lycra. By Cabana; $18. At Bergdorf Goodman; Julius Garfinckel; Bullock's-Wilshire.

ART KANE

The return of the poet's BLOUSE

The return of the poet's blouse is what we're celebrating here...and the comeback of the shirt that's fraught with romancy Byronic charm. They're all white, all shown at home in the evening with a long black skirt or black leotards, all to be romanticized to the hilt with open throats, jewelled buttons, ribbons at the wrists, and hair flowing—long and poetic. Pure-white dotted Swiss, left—fresh and delicious for winter evenings in town. Open-throated blouse; long puffed sleeves. By Macshore, in cotton; about $5 at Best & Co.; Woodward & Lothrop; Frost Bros. We clipped on extra earrings as jewelled buttons, and ribboned the bracelet. "Buttons" and bracelet by Vendôme; at Best & Co. Earrings by Schreiner. Shirt with a streak of sentiment, right: a well-cut evening shirt that shows its true feelings in long strips of delicate embroidery. By Lady Van Heusen, in Schiffli-embroidered cotton batiste; about $11. Best & Co.; Hutzler's; Hudson's; Joseph Magnin. We added the jewelled buttons, by Apex Art. Grey pseudo-pearl necklace by Marvella; at Best & Co. Coiffures, both pages: Marc Sinclair of Lilly Daché.



PETER BEARD



PETER BEARD



With the dynamic air of Nureyev's "Armand," a deeply unbuttoned white shirt, opposite page, worn with a mane of Lady Hamilton hair; shirt-cuffs flipped back, tails tucked into sleek black tights. Shirt by Lady Manhattan. Of crinkled Dacron matelassé. About $11. Robert Originals pin. All: Altman's. Shirt, at Wanamaker's, Phila.; Dayton's. String of pearls: Majorica. Blistered matelassé overblouse, above, with a wide turtleneck. We've romanced it with rhinestone cuffs, threaded in black satin. Malbe blouse. White rayon matelassé. About $14. This, at Bonwit Teller: Hudson's: Neiman-Marcus. Fabiola bracelets. Both pages: Capezio tights, coiffures by Marc Sinclair of Lilly Daché. Broad cavalier collar, near left. on a shirred and tabbed white blouse, worn with a long, swingy necklace of rhinestones and twisted black satin bows. Adelaar blouse. Of rayon and silk (Couture fabric). $9. At Bonwit Teller. Vendôme jewellery.

the poet's BLOUSE



Yards of Irish charm, left, in shirred and ruffled linen; on the blouse—a huge collar, ruffled around and crossed, shawl-like, in front, a flutter of white ruffles over the hands. The skirt is a marvellous floor-length sweep of pale-orange handkerchief linen—shirred to the hem. Blue silk taffeta sash. By Sybil Connolly, in Irish linen. Lord & Taylor; I. Magnin. Coiffure: Perrone of Kenneth Salon. Deep décolletage, framed in ruffles, near right. White silk taffeta blouse with a long belled black wool skirt. Pinned at the waist, a tiger lily of rhinestones. Blouse, by Ellen Brooke. $85. Pin by K. J. L. Blouse and pin (to order) at Lord & Taylor. The coiffure by Marc Sinclair of Lilly Daché. White matelassé, ruffled with black lace, far right, on a blouse with the added enticement of a deeply plunged décolletage. Blouse by Malbe of rayon. About $23. Earrings by Hattie Carnegie. Both at Bonwit Teller. Blouse; also at Gus Mayer; I. Magnin. Coiffure by Marc Sinclair of Lilly Daché.

the poet's BLOUSE

PETER BEARD



VOGUE'S DINNER FOR TWO

If there's a single kind of party that, at its highest pitch, makes everyone involved feel improbably good-looking, witty, and generally expansive, it is the small, but black-tie, dinner—especially around Christmas, when everything and everyone takes on the kind of gratuitous polish that few of us achieve except upon Occasion. Here, quail for exactly such an Occasion—small, perfectly done, never mind the expense. The expense, actually, depends upon the quail, which run pretty high most places, particularly if somebody goes out and shoots them.

8 QUAIL VERONICA



HOLIDAY DINNER FOR FOUR

ONION SOUP

QUAIL VERONICA*
Buttered Kasha

BABY BEETS POLONAISE
Hot biscuits

CHOCOLATE MARQUISE*

WINES: CHÂTEAU PETRUS
. . . a dry red Bordeaux

BARSAC
. . . a sweet white Bordeaux

VOGUE'S OWN RECIPE

QUAIL VERONICA

FOR FOUR PEOPLE

8 quail, untied and unlarded
16 crushed juniper berries
Thyme
1½ sticks butter
4 shallots, minced
½ cup dry vermouth
1 cup heavy cream
1½ cups seedless grapes
Salt and fresh-ground pepper

Place 2 juniper berries, a pinch of thyme, salt, pepper, and butter the size of a hazelnut inside each quail. Melt the remaining butter in a large, heavy pan. Simmer the shallots a minute or two without browning, then put in the birds on their backs. Baste them, inside and out, steadily for 25 minutes with the hot butter over a low fire. Season with salt and pepper, add the vermouth, cover, and cook slowly for 5 minutes. Add the cream and grapes and heat through. Serve right away.

THE SNAPPER: Herbs, grapes, and vermouth.

VOGUE'S OWN RECIPE

CHOCOLATE MARQUISE

FOR FOUR PEOPLE

4 ounces bitter chocolate
1 stick soft butter
¾ cup sugar
4 eggs, separated
2 tablespoons kirsch
1 package ladyfingers
For syrup: ½ cup sugar, ½ cup water, ¼ cup kirsch

Melt chocolate over warm water. Add the sugar and butter. Off the fire add the egg yolks one by one, stirring with a wooden spoon 20 minutes by the clock. Add the kirsch. Beat the egg whites stiff and fold them well into the chocolate. Pour into the prepared mould, chill overnight. Unmould and serve with kirsch-flavoured custard sauce poured around it, and a bowl of sweetened whipped cream flavoured with almond.

The Mould: Combine sugar and water, simmer 5 minutes. Cool. Add kirsch; soak ladyfingers in syrup. Line a buttered mould with them and pour in the marquise.

THE SNAPPER: Kirsch and almond flavours with chocolate.

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(Continued from page 136)

of the table for each course changes slightly—this can be done without anybody noticing, if done properly. However many people are expected, he will not use a regiment of mass-produced, mass-hired glasses: to the look of a private party they are the kiss of death. Better by far one's own jumble of crystal, tall, short, thick, thin. No matter that they may look a job lot before people arrive, you'll find they have spontaneous charm.

Oliver Messel often serves a Danish Akvavit in some old Russian vodka cups, all different, with the first course—whatever that course consists of. People say you can only drink Akvavit with cold dishes, but that's nonsense. You can drink anything with anything. The idea that white wine goes with fish and red with meat, et cetera, is to be completely disregarded.

He rarely gives people anything to eat before dinner, not wanting to ruin appetites. He might serve caviar on small rounds of toast. Not olives nor cheese nor, certainly, nuts. Nuts fill guests up and bother teeth.

For the first course, he might have the soup that Ninon de Lenclos fed her lovers—La Rochefoucauld, the Great Condé, a couple of Sévignés, all those chaps. The soup's a blend of purée of peas with consommé, a hint of lemon, a tot of dry sherry—then, added at the last minute, a froth of whipped cream, a quart of champagne.

After the soup, might come fresh sole fillets, decorated with orange and grapefruit segments and creamy sliced avocado, served with a lemon sauce on green-and-white china.

For a main course, there might be chicken with brandy sauce. Take a chicken for four people and butter it inside and out. Put it in the oven in a covered dish—Pyrex, preferably, because then you can see what's happening. Don't make the heat too high because the chicken must not brown. Meanwhile, sauté some finely chopped mushrooms in butter until they become golden, not dark, brown. Add thick cream to this, and when your chicken is done, take all the juice and pour it into the sauce. Then you put in brandy. That's important. Cut the chicken into fairly thick pieces and pour the sauce over it.

At Messel's this particular chicken dish is always served with fresh asparagus tips—not tinned or frozen. Of course, you can use frozen if you want to, if fresh asparagus is out of season.

For dessert Messel sometimes has "Uganda Coconut Surprise." He often goes to Uganda and he got the idea for this there, although the recipe was strictly invented in London. Get some coconuts and cut off the tops and draw all the meat out. Then remove all the hair on the shells and polish them completely so that they look like old mahogany, and file the bottoms so that they can stand on a plate.

First, put two tablespoons of mocha ice cream in each coconut. On top of that, one tablespoon of grated bitter chocolate, then seven or eight slices of fried banana. To finish the whole thing, sprinkle some coloured coffee crystals and freshly-ground coffee, and, on top of it all, pour flaming brandy, slightly heated before lighting. It's delicious and unusual.

With this dinner Oliver Messel would serve only champagne. Remember there was champagne in the soup. Champagne and brandy mix well, and there is brandy for the chicken and for the dessert.

VOGUE: Now, what about lunch in the garden room?

RIIS-HANSEN: This is a small room, opening out to the garden. It seats only four people but in a pinch five. There's china all over the room, in corner cupboards and in racks along the walls, and the curtains are chintz.

For luncheon here, the plan often is to cover a bridge table with a rough-textured Venetian cloth and put Waterford crystal candlesticks on it—silver candlesticks here would seem too much.

For the first course, smoked trout with radish is a possibility. Put the trout through a mincer—just once through. Then cut a piece of bread with a fair-sized glass to make a circle of bread. Butter it and spread it with an inch and a half of the minced fish. In the middle make a well and break into it a raw yolk of egg. If you want, you can put a ring of onion around the egg. Then chop up some radishes very finely and cover the whole thing completely with them. Serve on individual plates with lettuce.

The main dish could be Hungarian pork cutlets. Sprinkle them with paprika, salt, and pepper. Seal both sides in a very hot dry pan. Remove the cutlets and in the fat left in the pan put chopped parsley, onions, and tomatoes to fry. Add stock and let all boil together for two or three minutes, then pour over the cutlets in another pan. Cover and cook until the meat is done.

For dessert in the garden room, strawberries are good. During the strawberry season, when we all eat them all the time it's possible to get a little tired of them. One day I thought of a new way of fixing them. Take large strawberries, leave the stalk on them, rinse them in water. Don't let them dry completely. They should be sort of moist. Roll them in confectioners' sugar, then put them in a flat baking dish. Two or three minutes before serving time, pop them into a hot broiler, as close to the flame as you possibly can without burning them. The moment that the sugar melts, they're ready to serve lukewarm with whipped cream and kirsch. You could put any flavour you like in the whipped cream, but kirsch is particularly good with strawberries.

VOGUE: Where else in the house might Oliver Messel entertain?

RIIS-HANSEN: In the very big, very nice, very old-fashioned kitchen. In the kitchen he always uses coloured tablecloths—with a leaf print, for instance—and small, star-shaped candlesticks, found years ago at a ten-cent store in New York. They cost next to nothing—perhaps eight of them on the table along with pottery bowls. For the kitchen table, tough flowers—dahlias, for example. Or massed green leaves.

A good dinner in this setting is salmon, followed by chicken Pelham, then Danish apple cake, There is a wonderful way of

doing the salmon—with horseradish ice. Choose salmon steaks about one and a half inches thick, one for each person. Meunière them gently with butter and margarine. It is a good idea to use butter and margarine for frying—half butter, half margarine. That way, you never burn things, and the flavour isn't affected. Oil is apt to stick to what you're frying and leave a taste. Butter alone burns, but butter and margarine together work very well.

In the morning the horseradish ice is made to go with the salmon. Into a pot of whipped cream fold fresh-grated horseradish—it must not be bottled and it must not come from a can. If it is not fresh, it lacks its distinction. Then put it in the freezer. When the salmon is served, it has horseradish ice cream with it—a wonderful shock of hot and cold.

For the chicken Pelham, cut two young boiling fowls in pieces as for fricassee. Cut up about six onions very fine and mix with three tablespoons curry powder and a teaspoonful and a half of dried crushed ginger, some pepper, a little salt. Melt some butter in a frying pan, add a half of the above mixture; then add the chicken and the other half of the mixture. Add a cup of stock, cover the pan, and simmer about one hour. Thicken the sauce, if you need to, with a little cream.

To make the Danish Apple Cake: peel, core, and dice three pounds of cooking apples. Put into a pan with very little water, add cinnamon, and cook to a pulp. Dry twelve rusks in the oven until crisp, then roll out like breadcrumbs. Mix these with a half pound of sugar and cook in a frying pan with one ounce of butter and margarine melted together, stirring until brown and crisp. Line the bottom and sides of a baking tin with a thick layer of butter and some rusk crumbs. Half fill with apple pulp, top with a layer of crumbs. Add another layer of apples, finish with another layer of crumbs. Bake in the oven for about a half hour. Let cool and turn onto a plate. Decorate with rusk crumbs, whipped cream, and top with red apple jelly.

VOGUE: What would Oliver Messel give the people who come in after ten?

RIIS-HANSEN: Sometimes a lot of small Danish specialties, a Danish Cold Table. The whole idea of the cold table is for people to help themselves to what they like and to as much as they like.

Of course, the service has to be organized: guests must be helped to drinks and there ought to be a constant unobtrusive tidying-up going on—taking away emptied plates, filling them up again, removing forgotten tumblers, ashtrays. For this sort of invisible waiting, your servants must know you, and if they know your guests as well, it is even more help. Of course, you yourself will be one of the team.

Now the table. A round table makes it easy for people to circulate and take their pick of what they want. It also means that you're able to build up the centre of the table into something pleasant to look at. For this, a useful prop to own is a three-tier stand; you can bank it into a pyramid of fruit, but I find the dark colours of vegetables often more dramatic. In summer, you can recruit roses. At Christmas, you might use holly and ivy. The centrepiece catches the eye, and keeps your guests on the move by leading them on to look at what's round the corner.

And the cold food? Well, for instance, small minted lamb cutlets, in aspic, and decorated with rosy apple jelly, surrounded with raw fresh mint leaves. Jellied fingers of ham stuffed with pâté—take a slice of ham, cover with a pâté previously mixed with cream, roll up, and cover with aspic made out of stock and gelatin and tinted red. Sometimes ham is wrapped cold around asparagus.

The beef salad makes use of that delicious and neglected cut, the brisket, together with tomatoes, black olives and green olives, red peppers and green peppers, chopped onions and chives, sliced cold boiled potatoes. Blend it into a beef-flavoured French dressing, cover the beef salad with chopped parsley and quartered hard-boiled eggs, making sure you serve ice cold.

(Continued on page 172)



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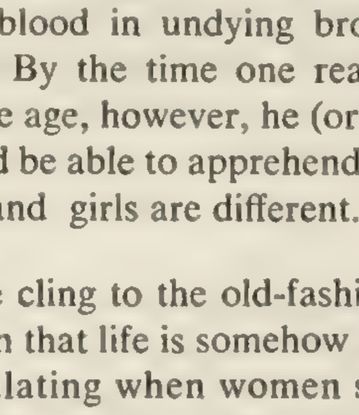
Time was when this attitude of ours would have required no defense. Today, alas, there are signs that the younger generation may be beating the drums for a single-sex society. If so, heaven help us.

Our first warning of impending disaster was the curious news that campus sweethearts now demonstrate their affection by wearing the same cologne.

This is a peculiarly naive practice more easily associated with the innocent years when children exchange friendship rings or prick their fingers to commingle their blood in undying brotherhood. By the time one reaches college age, however, he (or she) should be able to apprehend that boys and girls are different.

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". . . FOOD AT MESSEL'S"

(Continued from page 171)

Tomato baskets filled with cucumber: you do them this way. Slice some unpeeled cucumbers paper thin. Salt them a little, put them between two plates, and leave a weight on top for two hours. Then wring cucumber in a cloth to get rid of all juice. Make a dressing with vinegar, sugar, and seasoning, fold cucumber into this and stuff it all into some big scooped-out tomatoes.

There could be a potato salad, with cream folded in to make it look shiny. A curry salad is a pleasant taste contrast: mix mayonnaise with curry powder, add hard-boiled eggs, tomatoes, and sliced herring fillets (canned in oyster sauce). A rich red Danish salad combines salted herrings, beets, apples, and a vinegar-sharpened Béchamel sauce.

With the cold things, serve one or two hot dishes. One might be scrambled eggs with smoked trout, very simple. Scramble the eggs slowly in butter, season, then fold in the smoked fish, cut into small pieces. Turn into a chafing dish and sprinkle with chives.

A Danish Peasant Stew is similarly uncomplicated. Dice about four pounds of stewing beef, and brown it in butter and margarine. Cover with stock, add diced potatoes and onions, bay leaves, and peppercorns, and simmer for one and a half hours.

For dessert, Rum Frost. For four people, you beat one ounce of sugar and three egg yolks for five to ten minutes. Then dissolve a packet of gelatin in about five tablespoons of rum. When the gelatin starts to set, whip in a pint of heavy cream, and fold carefully into the eggs. Serve ice cold.

The whole point about a cold table is that it must never look professional, never too perfect. Don't let it be a headache. Plan it, yes—but while you're planning, have fun. If you can achieve this, your guests will have a good time. And if they have a good time, they may apply to you the adjectives that apply to the Beaujolais Oliver Messel usually serves: informal, easy, and well-liked.

GOD REST YE MERRY TEDDY BEAR

(Continued from page 105)

Bukhara were celebrated for diabolic refinements of cruelty. "Bukhara the Noble," so holy that light was said to *ascend* from it heavenwards, was also "Bukhara the Terrible." Beside the most sacred mosques in all Asia lay the sinister fortress and palace of the Ark, where, between banquets and dalliance, the Emirs enjoyed watching the tortures to which their prisoners were put.

Until the end of the nineteenth century, to set out across these steppes was to walk towards death. Around 1830, three English officers had the temerity to try: their mission, to negotiate questions concerning the Afghan situation, border disputes, and trade routes affecting the British position in India. Lieutenant Wyburd perished, so did Captain Conolly and Colonel Stoddart. Their slow end, imprisoned in "The Black Well," their flesh gnawed off their bones by vermin especially reserved for such a purpose, is still a matter of ghoulish interest to the inhabitants of Bukhara. They were at last decapitated in the Reghistan, or square, before the Ark. The Emir, seated in state on a carpet-hung balcony, had watched the execution with particular relish, for the prisoners had refused his clemency at the price of abjuring Christianity. They were quite alone: no one could or would save them, in this faraway city. Both the Persian and Russian envoys to the Emir's Court had tried to temporize. But with their recall, there was no more help. The British Government, both in London and in the person of the Viceroy of India, had remained inexplicably inert.

Under a brazen June sky, the two skeletal and verminous figures were led out. Before the executioner's sword they embraced. "We shall meet again soon, in Heaven," said Conolly. They belonged to that small band of military mystics who were so remarkable a flowering of British arms during the nineteenth century, and of which we have particular examples among the officers of the Indian campaigns.

A year or two after the death of Conolly and Stoddart, the English public began to agitate —too late. At which the Reverend Joseph Wolff, a character of such excessive oddity that there is no space to do him justice here, set out for Bukhara, to determine the fate of his friend, Captain Conolly. Beneath the Reverend Joseph Wolff's canonicals (which he wore throughout the three months' journey) there beat a lion's heart. He stormed into the presence of the Emir, thundered his denouncements, quoted the Scriptures, demanded his friends' ransom, their bodies, threatened the might of Queen Victoria (who, although a woman, was ever an awesome figure to Eastern potentates) and then, having suffered imprisonment and every threat, the parson was miraculously allowed to leave. He withdrew in majesty, his health impaired but his courage unshaken by this dreadful ordeal.

During the rest of the century there are few, if any, records of other venturesome strangers making, or surviving, a visit to "Bukhara the Terrible" or crossing the Red Sands, the Black Sands, the Steppes of Hunger.

There were the dreaded wastes of which I had read so much, in accounts of earlier, less pampered voyagers. Unlike myself, they had not been able to skim the wastes in a plane. They had plodded every parched or frozen mile, on camel or horseback. They knew the anguish of searching for water, of beating off raiding tribesmen or packs of wolves; or of surviving those fearful storms which whip across the desert in great spirals, hurling rocks before them like pebbles.

I remembered a local saying, something a shepherd had told me in the foothills of the Pamirs: he had spoken arrogantly, as if proud of the harsh-

ness of his horizons. "When creating the World, Allah made Baluchistan—or was it not Bukhara?—from the refuse."

Undoubtedly, nature is hostile here: man is plainly unwelcome. What if the pilot did not return—if the radio transmitter broke down? I glanced around me, furtively. The wireless operator was dozing over *Room at the Top;* a solitary, juicy-looking horsefly settled on the melons. The silence was absolute. The sun was inclining rapidly, now, towards the west: a chill crept up from the ground. It would not do to think of nightfall. Clutching the Teddy bear closer, I took refuge in history, in that past which was still almost the present, here in Central Asia.

* * *

The Russians, expanding their vast empire eastward, had taken possession of the Turkoman steppes around 1862. The Caucasus had fallen to them in 1854; the Amur provinces of Eastern Siberia, soon afterwards. The next acquisitions were those Uzbek and Tadjik territories stretching between Tashkent, Samarkand, and Bukhara. The fighting was violent and soon done. One by one the conquered rulers, the Khans and Emirs of each province, settled back among their women and their dancing boys, the adulated Batchas of Bukhara, soon exchanging that inter-tribal warfare which had been their pulse of life for visits to St. Petersburg where they were pampered guests of the Tzar.

Their harems languished in perfumed ennui, awaiting their overlords' return, but were consoled by costly presents from the Tzar himself—Fabergé opera glasses, for example. But what were they to watch, in these wastes? Each other? Primitive puppet shows, or the peacocks screeching and strutting along the walls of the harem? There were so few diversions. Presently, echoes of civilization reached them, even there, at Khiva, Merv, and Ferganah, and they began sending for kid gloves and button boots from Paris, while the Khans ordered mechanical devices, cigar-cutters, musical boxes, and shooting sticks, but all refulgently Oriental in style, damascened and studded with precious stones.

The Khans had now all become loyal vassals of the Great White Tzar. The Emir of Bukhara, with the aid of Russian engineers, constructed a railway line which, from Kokhand, served huge tracts of Central Asia, and linked Siberia with the Caucasus. The four Khans of Merv stopped jockeying for power, imported a Russian physician, and exchanged opium for champagne. Not to be outdone, the Khan of Khiva reduced his harem—said to be seven hundred strong—to a mere twenty. . . . Civilization had triumphed.

Only the people still sat in the bazaars, or under the trees, telling stories of Nasr-ed-Din, or crowded to pray in the great turquoise-tiled mosques, following the fanatic religious observances of their forefathers. And they whispered, still, of the cruelties and excesses of their rulers, the Khans. True, the Russian Governor-General of Bukhara had suppressed the former practice of hurling criminals, trussed like fowls, from the highest minaret. It had been a popular diversion for the public, along with other kinds of public executions, by strangling, or slicing off the head. But still . . . it smacked of barbarism. Only a handful of malefactors now rotted, chained, in the noxious city jails of Bukhara, and were flayed, starved, blinded, or maimed, according to their crimes. But this, it was felt, was purely a question of local administration, something outside Tzarist Russia's sphere of influence.

Thus the abuses continued until, with the Revolution in 1918, the last of the Khans and Emirs fled the Bolshevik troops, taking refuge across the neighbouring frontiers of Afghanistan or Iran. Since then. "Bukhara the Noble, the Terrible," had declined steadily, till it became a ghost town where only a legend remained, where pure water had been piped in, but where the high walls of the city crumbled, and no travellers came and went through its eleven great gates. This was the legend I had come to find, as I sat outside the wireless operator's hut, on the edge of the Kyzyl Kum.

* * *

The stillness of the desert was abruptly broken by the noise of an approaching car. More spirals of red dust; then a rickety bus emerged, to disgorge half a dozen of the handsomest men I have ever seen. They were gigantic creatures, Uzbeks or Tadjiks, I could not distinguish for all of them had the same traditional khilats, the same manner of walking like princes, their velvet-capped or turbanned heads held high, as they advanced on me, displaying the liveliest interest in both myself and the bear. They seemed to be expecting him, for he was seized and passed from hand to hand, approvingly. *"Tchoudessnie!"* Wonderful, they said to me, in Russian.

From behind the padded skirts of their khilats, I saw a very small girl peering at me fearfully. She was dressed in scarlet silk, with baggy trousers below her skirt. A number of tight little black braids were hanging from under her gold-embroidered pillbox cap. No doubt the bear was a long-promised toy. I held it out towards her. "Yours?" I asked, in my basic Russian. But she backed away, shaking her head vehemently. She seemed anxious not to come too near such a fabulous creature.

The splendid giants had now settled round me in a circle, sitting back on their heels in that curious upright, yet crouching,

(Continued on page 174)

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GOD REST YE MERRY TEDDY BEAR

(Continued from page 173)

attitude seen in the early Persian miniatures. Their brown, beautifully shaped hands were tucked into their long rucked sleeves and their eagle-profiles were dark against the sky. I seemed to be as exotic a spectacle to them as they were to me, and they plied me with questions in their halting Russian.

Why was I here? Where was my husband—home—children? Was it not a big celebration, today, among the Christians? A sort of Ramadan? Well, sort of, I conceded. Then why was I here? Why indeed? What makes a traveller? I felt my Russian was not up to so esoteric a discussion, and turned the conversation to their work—farming, cotton crops, houses—their families (I was careful not to inquire after their wives, knowing that Oriental etiquette forbids such mention), their climate, traditions, music even. . . . So I liked their music? Very much. Evidently my sincerity convinced them, for they began singing in chorus, swaying from side to side, beating their knees, and the ground, to accompany the harsh, staccato rhythms. Listening, entranced, I found myself beating time with the bear's stumpy arms. Goodwill overflowed all round. They laughed delightedly, the uncalculated laughter of children.

"Mischka likes our music," said one singer. (Bears are always called Mischka in Russia.)

Were there such bears in my country? asked the circle. Toy bears? Mischkas? Like this one? All at once I felt the tears come into my eyes. I remembered, so long ago, my own Teddy bear, "Growler," stuffed into my high chair, sharing my mug of milk. . . . But now I was in Asia, a long, long way from home. . . .

"You love Mischka?" asked one of the crouched giants, plainly puzzled by my tears.

I nodded, feeling foolish, clasping the Tadjik Teddy, looking down at his hind legs emerging stiffly from the checked rompers. His round, velvet-lined ears and his smiling, trustful expression were the image of my nursery friend. Teddy bears have always seemed to me to be, above all other toys, the symbol of loving kindness. Dolls can look mean. But no plush monkey, rabbit, or even dear Jumbo can ever achieve quite that degree of lovingness expressed by the Teddy bear, wherever he is found.

I do not know the origin of the Teddy bear, as a toy, but I believe it has some connection with a cub which Theodore. "Teddy" Roosevelt orphaned on a hunting expedition, and then adopted, as an *amende honorable*, while the cub's furry charms were immortalized by an enterprising toy manufacturer, bringing joy to countless nurseries all over the world, forever after.

Russian popular legends are full of stories of real live bears. who come from the forests. to play with the village children. There are many well-established cases of their tossing up crowing babies, catching them and cuffing them affectionately, like their own cubs. Those sad stories of a female bear being shot by hunters who are afterwards pursued and savaged by the mate seem to me not so much a proof of the animal's ferocity as the strength of its love for its murdered mate. Russian and Balkan gypsies, whose camps generally included tamed bears, often confided their babies to the bears who would sit rocking them, held in their huge paws, with almost human devotion. Thus, it is not surprising that the Teddy bear has come to symbolize affection—love.

There was a sudden stir among the Uzbeks; they were pointing across the desert to where the Jeep was seen racing towards us. The giants sprang to their feet, like uncoiling steel springs; laughing and talking animatedly, they went to meet the Jeep. The other passengers began to sit up, yawning. I remained where I was, the bear still on my lap, and the little girl staring at us from afar. The Jeep hurtled to a stop and our

pilot jumped out, shouting, as he rushed towards me. Seizing the Teddy bear and the little girl, he kissed them both extravagantly.

With some difficulty I now pieced together what everyone was trying to tell me. The pilot's wife had just given birth to a son, in a nearby village. She had been in labour when we left Samarkand and the pilot had broken the journey to be near her at this crucial hour. He had been counting on a son, and bought the Teddy bear in anticipation on his last visit to Moscow.

A son . . . a son deserved such a fine toy. The pilot, himself a Moslem, like all Tadjiks shared the Oriental view of male offspring. To the East, daughters scarcely count. "A girl-child is less use than a stone." runs a local proverb. "With stones you can build a house. What use will a girl-child be?" But now the pilot had a son, and the little girl, who was his daughter, seemed forgiven for her shortcomings. Now we should proceed on our way, and the little girl would take the Teddy bear back to her brother. She held it out to me, proudly, to say goodbye. I kissed its plushy snout.

* * *

My mind drifted away from the Uzbeks, across the Steppes of Hunger, and all Turkestan, to another faraway scene, Sagamore Hill, on Long Island, once the Theodore Roosevelt family home. Now it is a museum, or memorial, left furnished as it was when they lived there. I had been spending one Christmas nearby, at Oyster Bay, and on Christmas Eve we had driven over to join a straggle of tourists peering about the house. We had visited the lugubrious dining room, seen the ample kitchens, climbed the stairs to the simply-furnished attics, and followed the arrow to the lamp-lit drawing room with its potted palms, frilly sofas, and needlework baskets that Eleanor Roosevelt must have known when visiting there as a young bride. Outside, the raw winter dusk gathered, and the lamplight shone on the bare branches overhanging the house. Christmas carols were being relayed softly and incessantly through the house. It ought to have been corny, but it was curiously moving. Here was the echo of a home: a whole way of life that had been—and was gone. . . "God Rest Ye Merry, Gentlemen, Let Nothing Ye Dismay" sang the disembodied choir as I followed the last sight-seers to Theodore Roosevelt's library. It was a large, dark, masculine room, full of shiny leather armchairs, heavy desks, and sporting trophies.

To give an added air of authenticity to the scene, the curators had arranged a large Christmas tree in the middle of the room. It was gaily decorated, and underneath its frost-trimmed branches lay a pile of realistic-looking packages, gift wrapped, as if awaiting the eager rush of a young family. Among the presents and seated in a child's chair, was a large moth-eaten Teddy bear, his arms extended lovingly, his button eyes staring hopefully across the rope which cordoned off the sight-seers. As I looked at him, the lights began to dim, the carol singers were switched off abruptly, and a whistle blew announcing closing time. "This way out please!" We were shepherded to the door, leaving Sagamore Hill and the Teddy bear to loneliness. As we went down the hill to where our car was parked I saw the house was already in darkness. God Rest Ye Merry, Teddy Bear, Let Nothing Ye Dismay.

* * *

And now I have found you again, on an airstrip between Bukhara and Samarkand, and you are still proclaiming your loving kindness, your message of gentleness. And you are no longer alone.





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IN VOGUE FOR MEN

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ARTHUR TODD



(Continued from page 137)

Absolute immunity to criticism was achieved by ordering a *tête de cuvée* (perhaps a Louis Roederer Cristal 1959 or a Moët & Chandon Dom Pérignon 1953) or a *blanc de blancs* (like the Taittinger 1955). As presents, I would send the former to old men, the latter to young girls —but I would have to be very fond of them.

* * *

The quality of champagne depends on the maker. He buys his grapes from men he knows and trusts, takes them to his own cellars and makes his wine. But when you move to the other great winegrowing districts of Europe the first question is not "who?" but "where?" It is the crop of the individual vineyard, with its unique soil and its own way of catching the sun and rain, that becomes finer or poorer wine.

I turn to Bordeaux, the prince of all wine cities, with awe. Its neighbouring villages (Margaux, St.-Julien, Pauillac, St.-Estèphe; the country of Graves on its outskirts, and Sauternes up the valley of the Garonne; St.-Emilion over the river and inland) produce more really first-class wine than any other district in the world.

The wines of Bordeaux benefit enormously by years in the bottle. Both red and white, if they are good wine in the first place, repay patience so richly that I will open a new chapter here: on giving wine for laying down.

Vintage port is the traditional present for laying down. A fond parent would spend seven hundred dollars (a recent quotation for Cockburn's 1960) on buying a "pipe" (a port barrel) and bottling it. The yield is about fifty-six dozen. Bolstered up by the fact that the wine will remain completely undrinkable for five or ten years, his patience would eventually be rewarded (traditionally, at his son's coming-of-age) by the delight of a magnificent wine in perfect condition, at something like a quarter of the current market price. If you are the sort of person who plants trees, happy in the knowledge that your descendants will have an avenue, you will not boggle at such long-term investments.

With red and white Bordeaux you are nearer the ground. It is a pity to drink the wine of 1959 now, when it will be so much better in another three or four years. On the other hand it is a very good idea to buy it now, because it will get rarer and rarer, and more and more expensive. The same, more emphatically, goes for the vintage of 1961, which (judging by my tastings from the casks in Bordeaux) is going to be very fine indeed, but not for a long time.

The great white Bordeaux wines are sweet. The sweet wines gain (in my opinion) far more from a long life than is generally thought. All their delicious individual qualities of richness, grapiness, freshness, sweetness, and cleanness marry in maturity.

There are several ways of organizing presents of red Bordeaux. Either you can choose one fine wine and stick to that, in whatever quantity you like (a dozen is generous, but a single bottle is better than a slap in the face) or you can arrange a bottle from each of the great districts, of the same vintage (which adds the interest of comparison) or you can try to find —not so easy—several different vintages of the same wine. Dipping into one catalogue at hand I have come up with Château Montrose 1955 for course one; Châteaux Nénin, Léoville Las Cases, Lynch-Bages, Montrose, Rauzan-Gassies, Trottevieille of 1955, for course two; and the Château Léoville Las Cases, 1959, '55, '52, for the third way.

If anything makes you think you know somebody who doesn't know just how lovely (my own word) a great red Bordeaux can be, give that person a bottle of Château Lafite-Rothschild 1945.

As for white Bordeaux, they really show themselves at their best at the end of dinner, with fruit, in an atmosphere of calm and content. I am not giving

(Continued on page 178)

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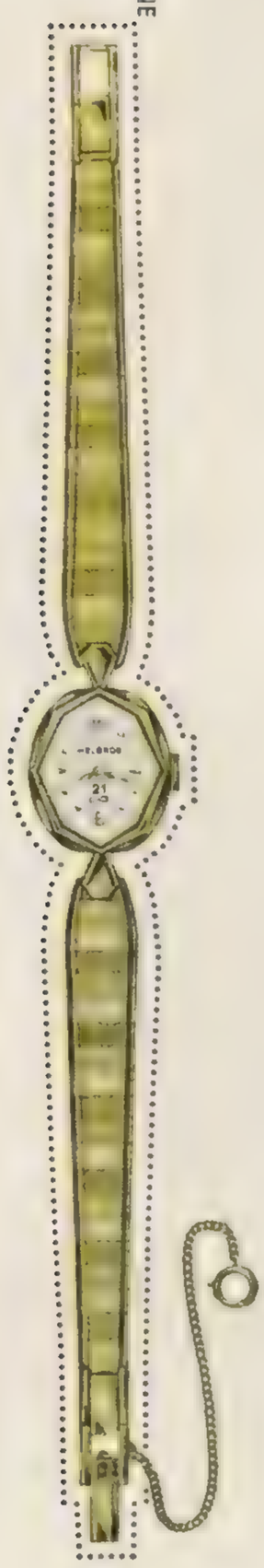
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WINES

(Continued from page 177)

Sauternes, therefore, to anyone who leaps around as soon as the last mouthful is down. Above all it goes with bridge, and though the bridge players of my acquaintance are few, I am confident in recommending Château d'Yquem to all relations of bridge players.

For great dry white wines one must go to Burgundy. There are two white wines in Burgundy—Montrachet and Corton-Charlemagne—which have no rival anywhere. On the slopes around them are grown their close relations, the Puligny-, Bâtard-, and Chassagne-Montrachets and the white wines of Meursault which have precious few. There are folk (I am one) who are never happier than when they are confronting a sole, a lobster, or a plate of oysters. For them, these wines, and the much-imitated Chablis, spell contentment.

Only a few miles north of the hills that give us Montrachet are grown the only wines that can challenge red Bordeaux for the title of the greatest red wine on earth. The greatest Burgundy vineyard—Romanée-Conti—is so pitifully small that its wines are really rare, and will always be. I suspect, though it is rash to say so, that its rarity contributes as much to its astounding price as its quality. After all the regal Chambertin, the velvety Richebourg, and the aromatic Clos de Vougeot are as outstanding in fact, if not in price. Give red Burgundies to a voluptuary if you are lucky enough to know one.

Far from having exhausted the wines of France, we have only just touched on the very highest points they reach. In the next league come Beaujolais and the Rhône: light and heavy reds, respectively. The Loire and Alsace produce wonderful lighter wines: the Loire's are summery, Alsace's perfumed: France's answer to Germany.

* * *

Before giving friends Rhine wine or Moselle I try to find out if they like German wine. All really good German wines incline to sweetness—or at least a full body suggestive of sweetness. Germany is a country where the vine can only just be successfully cultivated: every minute of sunshine is vital, every ounce of natural sugar is precious. Unsuccessful wines have to have cane sugar added; the word *Naturwein*, therefore, appearing on the label, means that the wine is as nature made it, and good enough not to need improving.

Of the four main areas of German winegrowing I think the Moselle produces the most delicate and distinguished wines of all. All are white. The names of Bernkasteler Doktor and Wehlener Sonnenuhr are the top. At their greatest these wines are very, very sweet, made from grapes harvested far into the autumn, almost until the frosts. The words *Auslese*, *Beerenauslese*, and *Trockenbeerenauslese* tell of the ascending sweetness and quality of the wine. And the sweeter they are, the more age in bottle they need. The most expensive bottle of wine I have ever seen was a Wehlener Sonnenuhr Trockenbeerenauslese of 1949. The price was $45. It was heavenly.

The Rhine's three areas, from south to north, Rheinpfalz, Rheinhessen, and Rheingau all grow the white wine known in England as "hock." Rheinpfalz wine is slightly earthy in character, full and fine: Forster Jesuitengarten is my favourite. Rheinhessen is the home of Liebfraumilch and produces the customary Rhine wines, soft, full-bodied, scented. Rheingau has the greatest: Schloss Johannisberg, Marcobrunn, Schloss Vollrads, Steinberg.

The people I know who like German wine are crazy about it. They love being given it but they are sharply critical of my choice. Since much depends on the individual grower, I always talk to a really good wine merchant about it when I am in doubt. Under a little pressure he comes clean.

I was going to say that that is Europe's great table wines tied up, but I must add the *vinho verde* of Portugal. If you know somebody who hasn't been introduced to *vinho verde* your present problem is solved. As far as I know everybody likes it, whether pink or white. Its slight fizz is refreshing and its taste—while not to be compared with the splendours of France and Germany—is a happy one.

* * *

Sherry has a place in England which cocktails can never fill. To serious wine-lovers, about to embark on a meal with fine wines, a dry sherry is the perfect *apéritif*. It leaves the senses quickened where a dry Martini leaves them numbed. I have always wondered why the French have never discovered sherry, but have invented instead all the Dubonnets and Byrrhs and St.-Raphaels to confuse the stranger.

The ideal sherry present is a gamut: the whole range of the wine's possibilities from tangy to luscious. Start with the driest, Tio Pepe, then take a slightly less dry one, Domecq's La Ina, then a medium Amontillado (say, Williams & Humbert's) then Harvey's Bristol Milk, sweet and soft, and finally Regency Cream or Bristol Cream, one of the richest after-dinner drinks.

* * *

Liqueurs are the confectionery of distillation. Basically, there are two types: spirits retaining the flavour of what they were distilled from (plum brandy, pear brandy, *framboise*, etc.) and spirits (often grape brandy) with flavours added. I have a list of ninety in front of me. My favourites are Cointreau, which is dryish and tangerine-y, and Irish Mist, which is like old, old pot-still whiskey and sweet, sweet herbs; but that is not to say that I have tried them all. Somewhere in that spectrum of flavours there must be everybody's idea of heaven.

What usually happens, and it's not a bad idea, is that people give their own favourite liqueurs to their friends. They keep very well after opening, so it is not hard to have quite a library of them. There are more unpleasant decisions in the world than whether to sip apricots or raspberries after dinner.

"GULP-IN-THE-MOUTH LOVE"

BY WILLIAM SANSOM

She must have been about fifteen years old, a big girl, spongy with puppy fat under a golden helmet of bobbed blond hair. She swims before my eyes in a lumpy blue dance dress of rayon and muslin, against red-and-yellow paper hats; and sometimes again in an enormous tam-o'-shanter with a pompon the size of a tennis ball bouncing against the gentle flat fields of Christmas snow.

But the clearest memory of all is of my hopeless, heart-rending love for her, and of its friendly rejection. It seems to be this more than anything else that makes that particular Christmas so memorable a treasure of the past.

My mother and father and my sixteen-year-old self had come to spend the holiday in a large hotel with a park in an outer London suburb. It would have been in the late twenties—and for once, gloriously, there was snow on the ground. The saddest quality of most Christmases, sadder than commercialization and exaggerated gobbling, is a lack of snow. We are bred with this vision of yuletide snow, and carols and winter fuel come empty without it.

However, this time the sound-muffling, nose-wetting, all-transforming white mantle lay over what seemed miles of parkland round the bricked old mansion with its slow-smoking chimneys, its dark surround of trees, its windows that reflected the gleam of a red winter sun. Copses fuzzed the grey horizon with a crisp faggoty look, people wore mufflers and rubbed their hands, the pond was frozen and there were the ermine flecks of birds' feet but no birds.

But inside, among the new faces assembled, the atmosphere was less traditional: some holly indeed, and certainly turkey, but this was in the gaudy crashing twenties, and the accent was more on saxophones and paper hats, coloured streamers and gin-and-Its. And here it was that I encountered the muslin-bound effigy of instant gulp-in-the-mouth Love.

Introduced, our hands touched, but not our hearts—mine went pounding forward and right through her, meeting nothing, as if she were a ghost. But a ghost with faraway blue eyes resting on a handsome tall athletic fellow of eighteen across the slithery dance floor. So my heart changed gear, and pounded on at the higher, almost aerial speed of misery, of honey-sweet heartache that was to last throughout those few lovely, lovelorn glittering days.

I got a few dances with her. I even held her hand somewhere in the dark. I got a petal-smooth kiss in some game or other, and I threw a snowball plooooosh right into her face. But that god-like elder boy threw more, and danced more, and everything else more. Her eyes and lovely laughter were for him all the time—and I stood back hurt and left out.

Cold hands in wet woollen gloves I remember, and plodding home with them, a step behind, through the grey winter dusk to the hotel bright with yellow lights and visions of the painful evening ahead, with her, smelling of soap, in his waltzing arms.

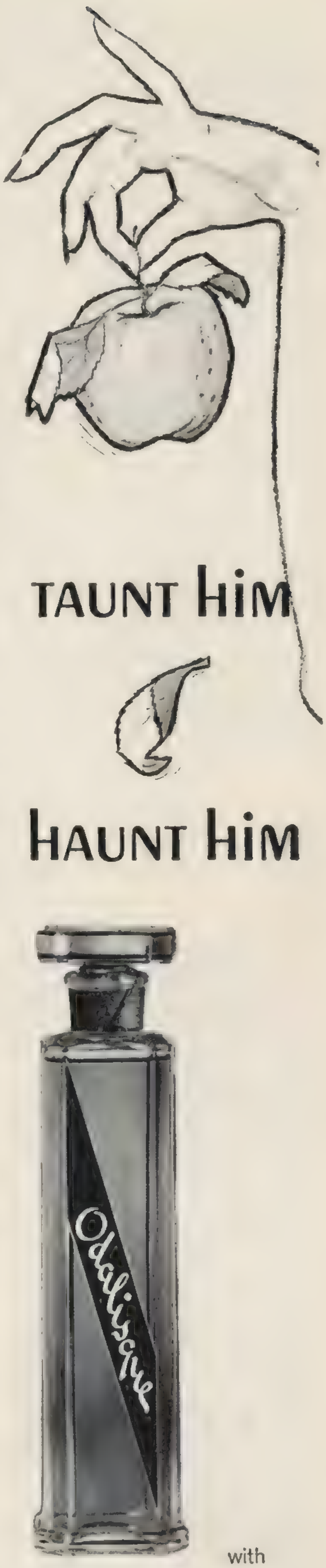
He even capped my one parlour trick, which was to play jazz on the piano—for he played too, and by ear, which meant that she only had to trill a tune for him to improvise it with easy, diabolic grace.

So why should this painful particular episode remain so brightly photographed, like a glassy glossy colour print framed by the darkness of other unremembered years? Because unrequited love is, in retrospect, one of the sweetest and strongest of emotional experiences. Because I was young, and youth's great quality is hope, and that hope is felt as "longing," and the greatest of longings is love, and the greatest of early loves can be the one that does not come off.

LIGHT TOUCH LISTING

(Following is a list of shops where the Charles Cooper dress on page 153 may be found)

Atlanta, Ga.....Leon Frohsin	Lafayette, La.....Wormser's	Richmond, Va.....Miller & Rhoads
Baton Rouge, La.....Goldring's	Midland, Tex.....Lori	San Antonio, Tex.....Frost Bros.
Cincinnati, Ohio.....Gidding-Jenny	Minneapolis, Minn.....Harold's	Tulsa, Okla.....Leisure Manor
Dallas, Tex.....Titche-Goettinger	New Orleans, La.....Goldring's	Waynesville, No. Car.....Hale's
Fort Worth, Tex.....Meacham's	Oklahoma City, Okla.....Rothschild's	Wichita, Kans.....Fossie Shields
Kansas City, Mo.....Harzfeld's	Portland, Ore.....Nicholas Ungar	Wichita Falls, Tex.....Mildred's



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THE NEW GIVENCHY BOUTIQUE

Paris news with transatlantic excitement

For the look of high-romancey dash photographed here and on page 141, the *force et ambiance* comes straight from the new Givenchy boutique, a thrilling fashion haunt for irresistible sports clothes, jerseys, linens, déshabillés, leathers, handbags, gloves, accessories, and delicious ornamental jewellery.

Bigger than the previous boutique, it has its own entrance on the Avenue Georges V—an architectural breakthrough which involved a minor skirmish with the estimable Paris authorities in charge of preserving handsome façades; Givenchy triumphed by adding a door that reflects all the proper French feeling for *monuments historiques*.

Inside: an enormous, beautifully proportioned salon, all pale boiserie with sea-blue curtains; charming old French furniture collected by Givenchy himself—some Charles X which he especially likes, some of the several Louis. For scarfs, gloves, et cetera, two antique trunks, really travelling chests on little legs, made of deep-red tooled leather; these in the manner of Marie Antoinette.

As for the clothes—the word



from our advance scouts is that they seem slated to become a way of life—for all the women who adored the old Boutique and many more who have longed for just this opportunity to share the Givenchy mystique. The original plan was to throw open the doors in time for Christmas shoppers, but, as everyone knows, the mills of the carpenters grind slowly, and the informed guess of the moment points to January 1.

Shown here: A veau velours coat in bitter brown; slightly fitted, with vertical-slash pockets; a domed suède hat. Sensational boots of brown mink with suède feet. low stacked heels. Mink handbag with brown calfskin handles. calfskin inside. Boots by Mancini (to order at Neiman-Marcus); handbag by Roger Model; both for the Givenchy Boutique.

WHAT MAKES A PARTY

(Continued from page 109)

furters, sauerkraut, mustard, *et al*. Dished up zestily from a hot-dog street-wagon, by the wagon vendor. . . . And a dinner given by a hostess who'd snagged a terrific Italian cook—prosciutto and melon, two kinds of pasta, superb salad and cheeses. This was served to thirty-two at four round, pink-covered tables, in a dark-red flocked dining room, pink and red carnations low on the tables. What we particularly love about this party is: it didn't stop with espresso—it became this delightful idea: The small, after-dinner dance—with a trio of musicians and fifty additional guests asked for ten-thirty. The newcomers arriving from the theatre, from clubs, from other parties—and bringing with them a whole new galaxy of party moods as reviving to an evening as the most brut champagne (and do have plenty of that—it goes with dancing). Lights, music—Very soft for the first—one of the prettiest party-places we know is lighted only by candles and by little picture-lamps on very large modern paintings in a high-ceilinged living room. . . . As for music: an uninterrupted, unintrusive flow of phonograph records is always good. And live music is divine—an accordionist wandering, troubadour-style, through the house, sparking small spontaneous pools of dancing . . . a pianist at a party for thirty or forty, knowing—almost to the second—when the feeling has shifted from talk to action . . . a trio for a party of ninety or more, uncannily picking the exact moment for a twist, a fox trot, the shake. The V.I.P.s—Every party ought to have at least one—hearing next season's hit musical played by its composer gives one's guests a delicious edge on the rest of the world. Every party ought also to have: really very pretty girls—flatters the men enormously and puts every other woman on her toes. Also: one *agent provocateur;* any stream—including the conversational kind—is far more interesting for a pebble or two. Also: people from abroad—a mingling of languages is one of the most stimulating of all party-sounds. Also: people of different ages, different interests, lots of close friends and a leaven of brand-new people. Mix them all tenderly. What you've stirred, you'll find, is The Element of Possibility—an ambiance of spontaneity and pleasure and provocativeness, where everything sparks, and romance flares with quite astonishing frequency.

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Pink, feather-light pantie girdle solving a very weighty problem: the gap (read bulge) between stocking top and girdle. Garters just aren't in the picture here. Snaps are—three on each leg of the girdle, three on each stocking. The stockings come in three lengths, three pairs with each pantie girdle. Figure Mates by Belle-Sharmeer. Of Du Pont nylon and Lycra. About $11. Additional seamless stretch stockings, about $2 a pair. At Lord & Taylor; Woodward & Lothrop; Hudson's.





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AUSTRALIA: "EVERYTHING IS DIFFERENT"

BY JOHN BETJEMAN

EDITOR'S NOTE: John Betjeman, the English poet, has been described as resembling "a highly intelligent muffin," and as "the pleasantest man alive." His light, best-selling verse is popcorn to the British who can't get enough. Now in his upper fifties, he also writes with authority on architecture and travel. is the inside man on remote English countryside and churches. His latest book, *Ring of Bells*, published by Houghton Mifflin in the United States last spring, collects verse to collect children.

I spent six weeks in Australia jabbering away under the kind and capable protection of the British Council. Yet those six weeks have so enriched my life that even now, a year later, I have but to see a bit of news about Australia in the paper or to turn over the pages of any book in the two shelves of Australian books I have now acquired. to feel a longing to go back there which is almost a physical ache.

Why did I, in the first instance, accept an invitation to go? The air journey was even more formidable than I had been told and I strongly advise visitors to break the journey with two nights' rest on land on the way.

One reason for going was the natural desire all Englishmen have to escape from Mr. Marples' traffic problems and the depredations of "developers." Besides that. I was invited for November, which is springtime down under. Another reason was that I would have none of those language difficulties which make the continent of Europe so difficult for one who has had the advantage of a public school education.

The overriding reason was to see what it was like. Sir Kenneth Clark and the late Nevil Shute had long urged me to go there, telling me I would enjoy it. I had a suspicion it might be like America and I had spent a month of March in the Middle West when the land was brown and dry and robins as big as pheasants hopped about on the porch swings and the sun sank early behind Lutheran steeples. Australia was quite unknown to me and to most of my friends. I read the *Penguin Book of Australian Verse* on my way out, which was a better guide to the people and scenery than any official brochure.

UNEXPECTED: THE DAZZLE

All the same, I expected to find tin shacks, baked sand, and clumps of eucalyptus. Everything was different from what I had expected. First there was the light, with its dazzling clearness everywhere. Next there was the brilliant colour of flowers, trees, rocks, birds, reptiles, and insects. Australia is geologically one of the oldest parts of the earth's surface and the centuries, instead of fading its colours. seem to have intensified them.

The gum trees of Australia are of every shape and colour. Some look like British elms, others like oak or ash. There are hundreds of varieties of mimosa, or wattle, whose flowers vary from pale gold to deepest orange. The scarlet of the flame tree flares on the mountain sides. The millions of flowers which appear everywhere after the rain give an impression of luxuriance like the tropics one reads about in *The Swiss Family Robinson*. There are trees of vast height, and some of the palms and pines look like the fossilized plants in coal.

PINK MOUNTAINS, PINK PARROTS

Never shall I forget flying in a small chartered aeroplane low over the sinister "horizontal bush" in an unexplored part of Tasmania. Here men can walk over the tops of the trees, but if they fall down into the wood below there is said to be no way out, and there are stories of skeletons being found with manacles on them—skeletons of convicts who tried to escape from the cruel penal settlement of Port Arthur. We were flying to the forgotten city of Zeehan, once the fourth largest in Tasmania and now with only a few hundred people, a hospital, an opera house, and scattered wooden houses and shops in a sea of sweet-scented white iris, with pink mineral mountains all round.

Nor shall I forget standing in the rain forests below Mount Tamborine near Brisbane with Judith Wright, the poet. We heard cicadas loud as jet engines outside London Airport. They stopped suddenly and in the hush one could almost hear the jungle growing in the steamy depths below us where parasite climbed on parasite and strange and huge flowers burst from the greenness, and the crack of the stockwhip bird and the chime of the bellbird increased the strangeness.

Then in Canberra, which is like an enormous Welwyn Garden City set down in southern Italian mountains, how odd it was to see pink parrots flying about the trim suburban avenues and find snakes slithering over the municipally mown grass between the footwalk and the road, which is seductively called "the nature strip" in Australia.

LAUGH WITH THE KOOKABURRA

How pleasantly embarrassing, too, to be sitting in a drawing room making polite conversation and suddenly to burst into giggles caught from the maniac laughter of the kookaburra birds on the lawn outside. I went to a party given by Douglas Stewart, the poet, in a suburb of Sydney and recall a

spider's web as big as a sheet between the eaves of the verandah of his bungalow and the ground. In the middle of it was a beautiful green spider as big as one's hand which everyone took for granted as a common sight.

Though four-fifths of the people of Australia live in towns and most of these in the six state capitals, one has a sense even in so crowded a city as Sydney of nature being more powerful than man. One has a sense of the waiting forest and miles of bush and grassy plain and then that huge limitless uninhabitable desert in the centre of the continent. Vastness is so near all the time, life is so old when one sees primitive grass-eating marsupials that man falls into perspective. The sense of eternity out here under the Southern Cross gives Australians that sense of proportion which makes them the humorous, welcoming, and kind people they are.

Man in Australia is so much newer than the animals that even the aborigines, who are thought to have crossed from Asia several thousands of years ago, seem quite recent. They are a comparatively tall and distinguished nomadic people with great skill in hunting and trekking, and they live an entirely communal life. Their way of life is so different from that of the later settlers that I am sure they will come to harm if they are westernized and exploited as tourist attractions.

ARCHITECTURE: "THE GREATEST SURPRISE

The greatest surprise to me in Australia was the splendour of the architecture, particularly of the last century. Its characteristic, until the coming of the American skyscraper, has been width—wide streets lined with trees, wide bungalows with the verandah round two or three sides supported on delicate cast iron which throws an intricate pattern on wooden walls in the strong light, and corrugated iron roofs bent into a graceful slope well proportioned to the walls.

The origin of nearly all Australian towns is the same—a crossroads with two-storey shops and public houses with shady verandahs on three of the corners and a classical bank of stone on the fourth. The rest of the buildings are one storey high except for the classic court house and town hall. There will probably be a church in Gothic Revival style making good use of local brick or stone. for the Australians had in the last century architects who were even more original and exciting than our own English Butterfield and Burges, Street and Norman Shaw.

All the same, the general impression of the towns, particularly Sydney in its older parts, Adelaide and Hobart and parts of Melbourne, is Georgian. Owing to slow communications until lately, the Georgian tradition of space, width, and tree-planted landscape survived into this century. Its impetus came from Australia's first great architect, Francis Greenway, who was transported to Botany Bay for forgery at the beginning of the last century from Bristol. There he had designed the pleasant club and Mall at Clifton. In Sydney he excelled himself with work as strong and original as that of Soane.

OYSTERS, TOAST-RACK TRAMS, OR BLACK SWANS

I am hard put to it to say which state capital I preferred—Sydney with its oysters and delicate white wines, its old streets of verandahed terraces and its sudden glances of sea; Melbourne with its palatial public buildings in a classic style like the London clubs and its superbly laid out botanic garden and its great art gallery; Adelaide, which must be the best-planned city in the world, a grid of wide streets surrounded by a green belt; Brisbane, where the houses are on stilts and toast-rack trams waft you in a warm breeze past banana trees and shops; Perth, where black swans glide on lapis-blue water and immense parks of trees and flowers slope down to the river; or Hobart below its many-coloured mountains on the edge of the most beautifully landscaped harbour I have ever seen.

The further north you travel in Australia the hotter grows the weather and the slower comes the speech. All the states have distinct character. South Australia is the most English, New South Wales the most vigorous, Victoria the most official, Queensland the most countrified, Northern Territory the most primitive, while Western Australia and Tasmania seem to be separate, leisurely countries.

"AUSTRALIA IS A CIVILIZATION AND A TONIC"

An official of the British Council in London asked me to lunch before I went to warn me not to patronize the Australians. Such had not been my intention, but I can see what he meant. It is a mistake to expect a welcome simply because one comes from England.

The Technical College in Sydney occupies premises which were once a prison for the penal colony which was the origin of the city. The Principal showed me a yard outside his room where prisoners were once flogged. Forty-five lashes was the average sentence. There were rings in the walls to which the men were tied and channels in the stone floor leading to a hole where the blood drained away. A very small percentage now of Australians is descended from convicts, but the memory remains—particularly, of course in Celts.

Many people, especially those from South Australia which was founded by free settlers, may, as you get to know them, talk about their ancestry, which is nearly always from people who immigrated of their own free will. Since the war Australia has opened itself to the displaced of Europe, with great benefit to the arts and cookery. The resemblance to America in some of the hideous new petrol stations and commercial buildings is only superficial. Australia is now a civilization of its own which, for its size and age, has contributed more to music, literature, the arts, and sport than any other English-speaking country. It is a tonic which we all need and which can only be taken by a visit.

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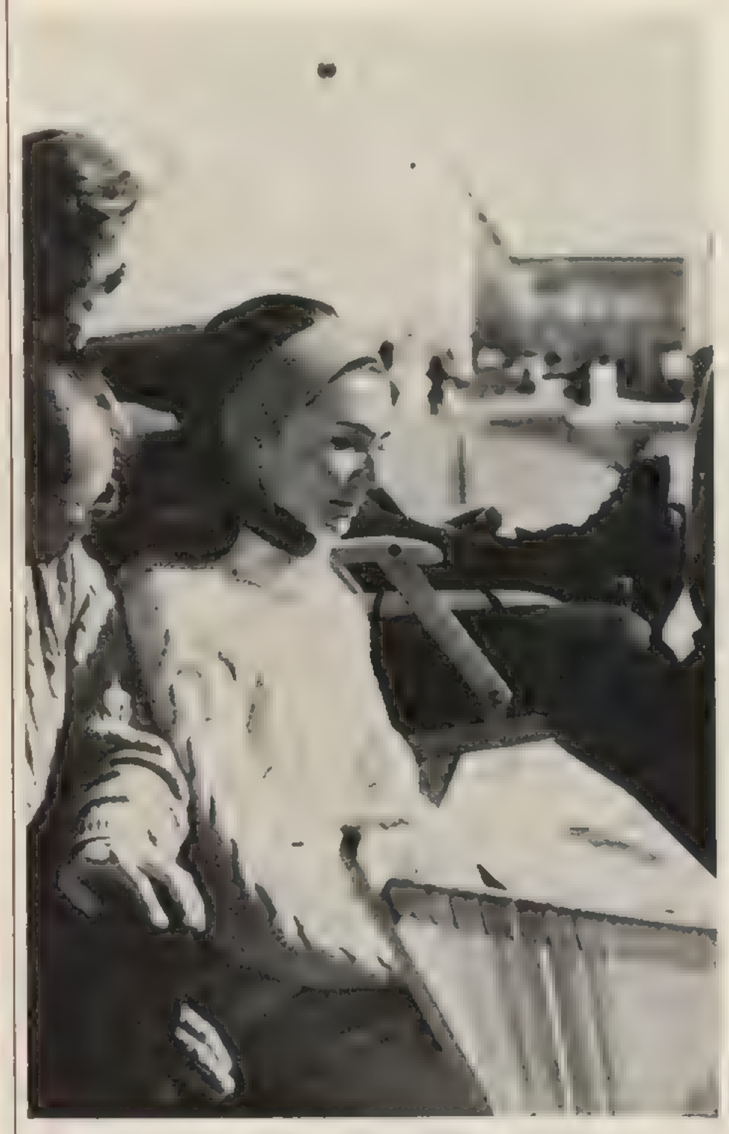
RENFIELD IMPORTERS, LTD., N.Y.

THE BEAUTIFUL PEOPLE IN THE SNOW



COUNTESS FERDINAND VON BISMARCK, FUR-HATTED, AT ST. ANTON

Here, more quick takes from St. Anton, in Austria; St. Moritz, and Verbier, in Switzerland . . . At St. Anton, everyone has his own favourite *piste*, or ski-run, which may be mountains apart from anyone else's, so people seldom meet during the day—there's no central meeting-place like the Corviglia Club at St. Moritz. But in the evening, everybody gathers in hotels or restaurants, or at a few private chalets; one of these belongs to the Vicomte and Vicomtesse de Ribes. At a dinner they gave recently, the Vicomtesse wore the lamé tunic top of a Dior evening dress with black velvet pants, and looked superb. Although the last guest left in the small hours, the Vicomtesse—a tireless skier—was at her favourite *piste*, ready to go, at nine A.M. the next morning.



VICOMTE AND VICOMTESSE DE RIBES



MR. CLAUS VON AMSBERG; COUNTESS VON BISMARCK; COUNT CHRISTOPH VON KERSENBROCK



PRINCESS FURSTENBERG, AT ST. MORITZ



THE MARCHIONESS OF BLANDFORD



COUNT AND COUNTESS VON BISMARCK

At St. Moritz (two photographs above), some visitors stay in hotels like the Palace, some have chalets in which they spend three or four months of the year. Princess Furstenberg, for example, comes every winter with her children, Heinrich, Teresina, and Maximilian, to spend three months at their chalet, Villa Lerchenhof. Above, at the entrance to the Corviglia Club, the Princess wears ski pants from Davos and a Pucci sweater. . . . The Marchioness of Blandford gets many of her ski clothes now at Harrods in London, where one department is crammed with delicious imports. Her after-skiing clothes are mostly from Irene Galitzine; extra tops from Guy Laroche and Biki of Italy (Biki's "chain mail" tunics and sweaters of metallic mesh were an enormous hit in St. Moritz last season). . . . Mme. Gérard Bonnet (below), collects ski clothes everywhere—here, she wears a black fur-trimmed windbreaker from France.



MME. GÉRARD BONNET, AT HER NEW CHALET IN VERBIER





let her love you

VENUS PERALTA, FILIPINA, AGE 4. One of five children. Father dead. Mother earns about 50c a day. Sells fish in market. Lives in one-room shack in squatter area. Roof rusty galvanized tin salvaged from cans. Walls scraps of fire-wood. Cooking and washing done in lean-to. Children ragged. Main food source sweet potato patch. Privation acute. Mother sickened with despair for children. Help to Venus means help to whole family.

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PLAN is a non-political, non-profit, non-sectarian, government-approved, independent relief organization, registered under No. VFA019 with the Advisory Committee on Voluntary Foreign Aid of the United States Government and filed with the National Information Bureau in New York City. **We eagerly offer our financial statement on request because we are so proud of the handling of our funds.** PLAN helps children in Italy, Greece, South Korea, Viet Nam, Hong Kong, the Philippines, Colombia and Ecuador.

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VOGUE'S READY BEAUTY

A hand-written perfume



Designers who mix their own perfume brews usually come up with a fragrance that makes a statement about their attitude toward clothes. We therefore sense that Graffiti, a new perfume by Capucci, will be snapped up by the sort of young high spirits that take to Capucci's adventurous colour ideas, reptile pullovers, witty knee socks, et cetera. In any event, Graffiti, which means "written on the wall" in any language, is an utterly fascinating blend of green and floral, a quiet suggestion of all outdoors. (For one woman that scent may take on a foresty cast; on another, a flowery one.) Perfume and cologne come to us from Paris in amusing crystal triangles that wear black ties, a symbol perhaps meant by the perfume's author to imply the kind of evening the perfume's wearer might expect more of. Lord & Taylor.

How to light a man with lime



CHARLES FITZPATRICK

Lime is a citrus that goes into a gimlet. Lime is a light that, try as you will to avoid it, you may find yourself caught in eventually. Lime even prevents scurvy, and lime is the principal component of a cologne you should give to a man, especially one you live with (borrowing it is easier that way—and furthermore, lime cements). The lime in mind here is Caribbean Spice and Lime Cologne, a glorious brew compounded in London by Robinson Bishop Ltd. from lime oil hand-pressed in Dominica. An 8-ounce flask bottle, covered with braided raffia; $6. The 4-ounce bottle is clothed in wicker; $4. The contents of both are sharp and manly, with a persuasiveness that a woman, as already suggested, will often want to put the touch on. Bullock's, Downtown.

The new size of beauty for eyelashes

One of the beauty accomplishments of 1963 has been: a new way to adjust the cultural lag between what women's eyelashes are like—and what they'd like them to be like. A whole new series of mascaras has come along with lengthening notions—and just recently Maybelline has added something of its own to the length picture. A lash-lengthening mascara, it works on the wand principle but is tipped with a pair of whirly brushes, the better to separate the lashes it darkens and "extends." The extending device itself is not, as far as we can see, bits of fluff—but appears to be a new formulation within the mascara itself. Meant to pad out skimpy lashes, colour any lashes, make eyes bat more effectively, nicely encased Ultra-Lash costs $1.

A professional dryer for emergency heads

To many, the only hot air that cuts any ice is that flow from the hairdresser's hair dryer which precludes for at least a half hour any conversational intake. Rayette has now made such a dryer for use at home between regular salon appointments. It's pink and portable (6 pounds, folds up like a cloche); dries long hair in about 30 minutes, short hair in about 20. You may want to keep this a secret: it's quiet enough to allow you to watch TV or talk on the telephone without being spared a word. Among the places in which it can be found for under $40: Famous-Barr.

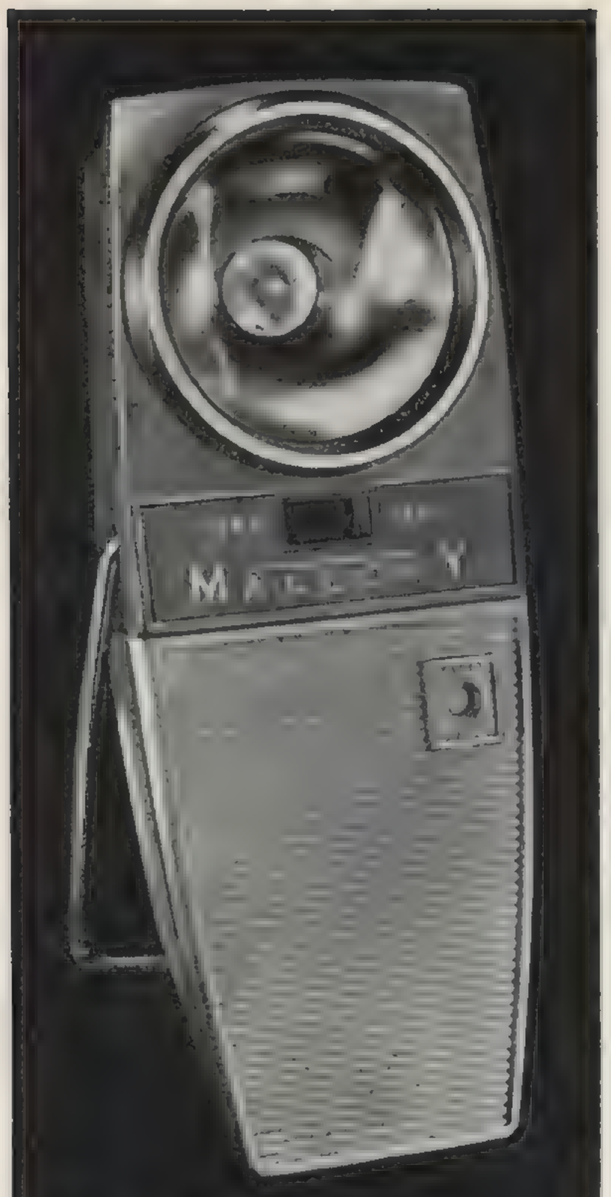


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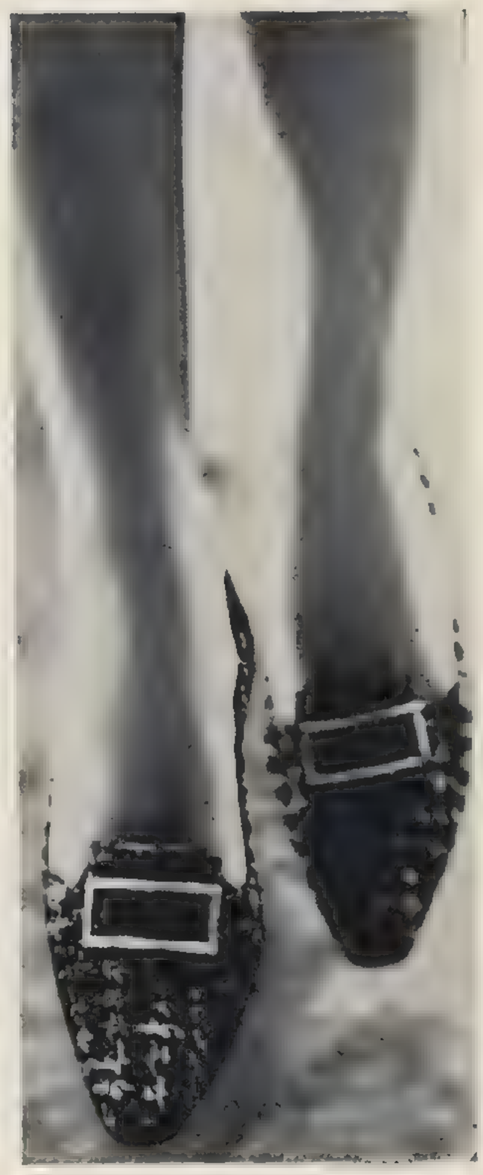
PARIS LEGS

**The word—from the couture—
a flash of pretty knees
above high socks, Oxford
laces, silver buckles**



All over town—socks to the knee, above, right, and below. Capucci's knee socks of knitted wool—banded in links or with traffic-stopping stripes—worn with his straight, knee-baring skirts and a spiffy laced Oxford of polished brown calfskin: stacked heel about an inch-and-a-half high and a rounded toe.





Silver-buckled tweed shoe, right, like a Colonial pump with a tongued vamp and curved stacked heel. Dior's idea, this—shown with a suit in the same dog's-tooth-checked wool tweed.



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CITY ZONE STATE

(Continued from page 140)

getting air into it, making it look thicker, almost teased. Then, holding hair the same biased way, tease it with a comb. (On an ordinary day when your hair refuses to be teased, try it on bias.) Hair lifted; comb it lightly into shape. Fasten on hair clips, but only over desperately erratic end-curls. Pat smooth.

Now, *the clincher*, the move that will mould your hair and keep it moulded. Put over the head *a loose net*—a big fishnet, hairdresser type, or a piece of tulle or chiffon. Then *spray for all you're worth*. The net moulds while you spray, keeps the tips in place, collects excess spray so that you don't wind up wearing a weighted cap of lacquer. Lift net off, remove clips.

If your hair involves a guiche that droops to a greater extent than spraying or short-term clipping is able to control, a bit of *surgical glue*—the kind you use to attach false eyelashes with—will hold it through an evening and through a wind.

A footnote on a thought that may well enter a reader's mind: that face restoration is a simple task, given a half hour or more. What about the severe emergency case, given fifteen minutes or less?

Some insist that make-up can be refreshed very satisfactorily by a bit of superficial cleansing. Of these some, a few even go further and say that they find their make-up sits extremely well on a semi-cleansed face. If there is any validity at all in this theory, it would apply only to the dry skin whose moisturizer and foundation have had few internal forces working against them. For oily skin there is no choice but thorough cleansing. Care of oily skin takes time. (A small consolation for oily skinners: oily skin also takes its time aging.)

Here now, what the Revlon people suggest belongs in an emergency face-saver, hair-saver kit (they display a certain natural partiality to their own products, of course).

The Ultima Skin Treatment Mask is a scented white cream that tingles on application, dries down to a solid, rubber-like film that can be peeled off or rinsed off. In addition to wiping out, to the best of its not inconsiderable ability, signs of fatigue, it tightens the pores, removes surface oiliness and skin flakes, reduces the impact of blemishes. Although it tautens the face, it is relaxing in one matter of decision. It comes in a one-application tube, eight to the package, which means no measuring necessary.

Revlon's Build-Up Mask, another good one, is strictly wash-off. It needs to spend just ten minutes to do its good work on any-type skin; it tightens but does not harden on the face.

Of all the foundations that could be used, the best choice is determined by skin type. Contempera for normal skins comes in a tube, has easy spread and built-in speed for the short-of-time.

A woman with normal or dry skin who could use a richer foundation would do well with Ultima. A woman whose skin tends to part company with its make-up—and this almost inevitably means an oily skin—will find Natural Wonder superbly helpful; it's a tinted, greaseless foundation.

For frosted powder, Ultima Gold Lamée or Silver Lamée. . . . For undereye work, Revlon's Eye Liner Pencil in soft silver-blue. . . . For hair spray, Living Curl.

If there is absolutely no time to remove make-up properly, use Ultima Skin Treatment Freshener Pads as an emergency substitute for both cleanser and masque. These come in a jar, pre-moisturized with Toning Lotion, ready for action. They act as a mild astringent. Press them on the face (no scrubbing); blot with tissue. You will have removed surface soil; your skin, somewhat freshened, will be ready for powder.





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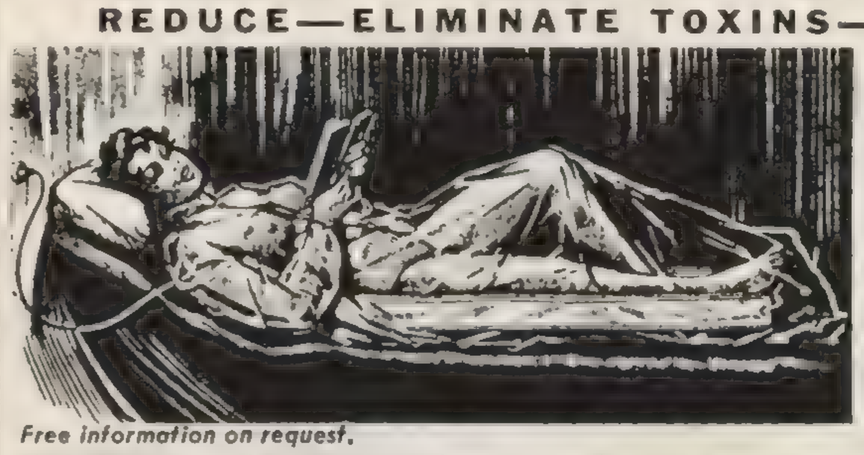
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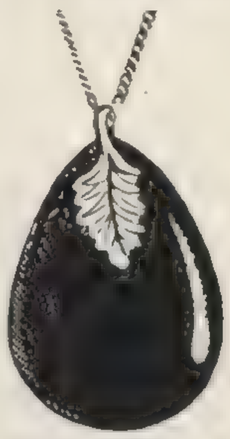
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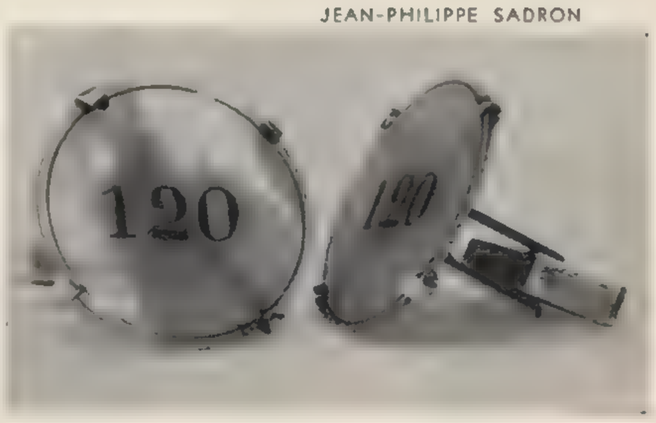


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HOUND



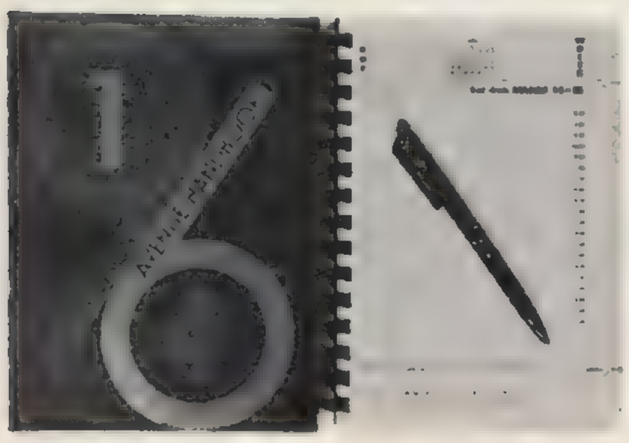
Wildly bright slices of watermelon on a silky white over-shirt; avocado stripes on the sleeves and hem. Of acetate. Sizes 8-20. $12.95 ppd. John Rugge, 3212 O St., N.W.. Georgetown, Washington, D.C.



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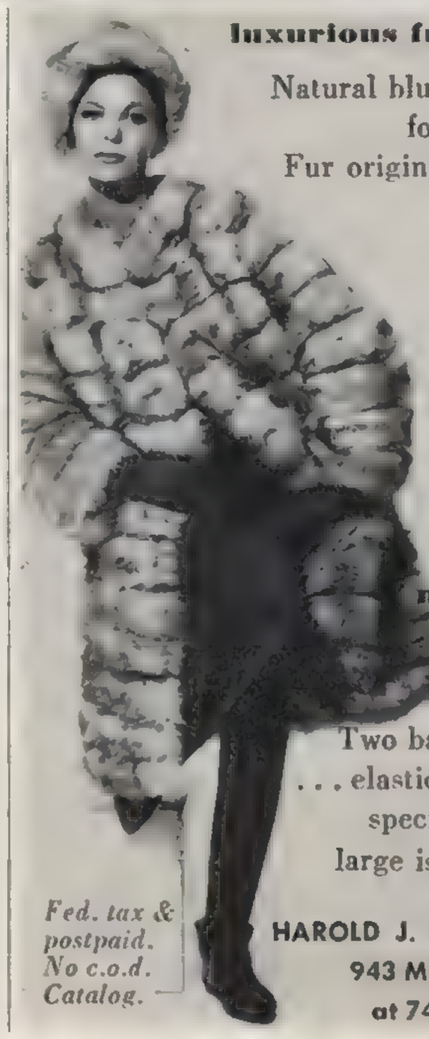
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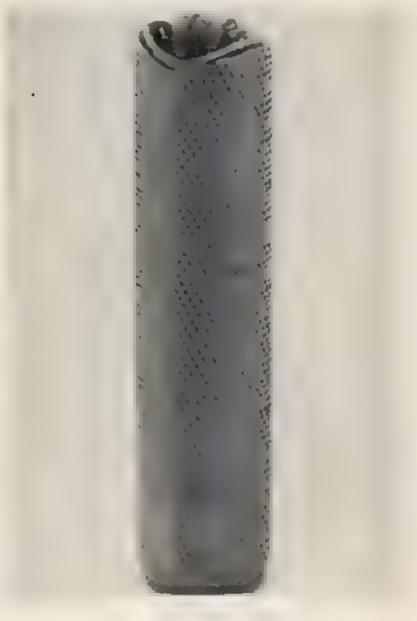
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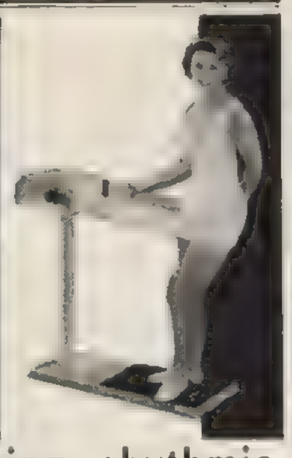
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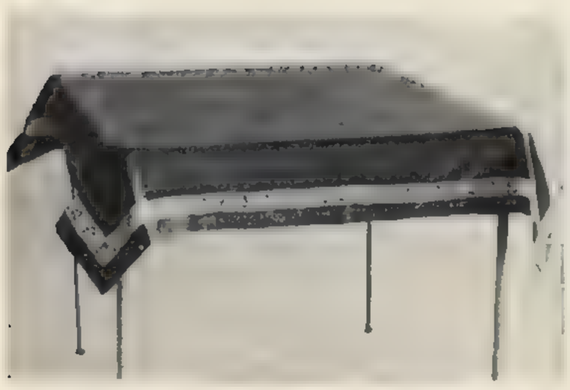
Italian knitted wool sweater and pants in tree-ripened orange; a sassy fringe of tassels on the top. Boat neck. Also turquoise, black. Sizes 8-12. $150. At I. Miller Galleria, 734 Fifth Ave., N.Y. 19.



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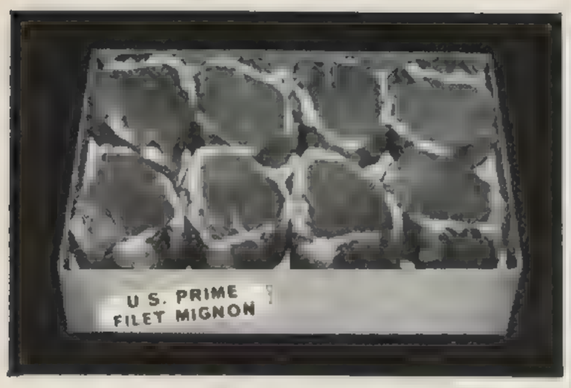
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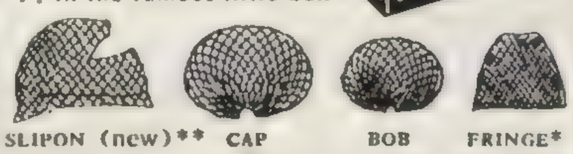
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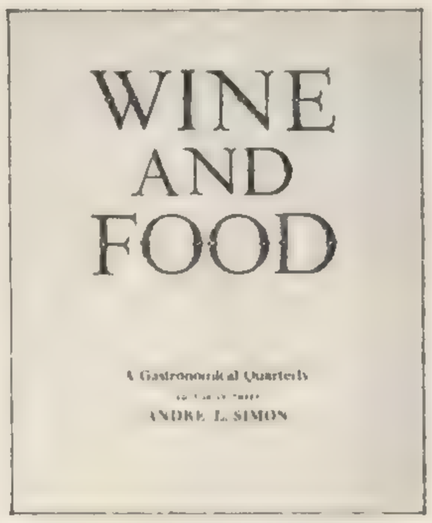


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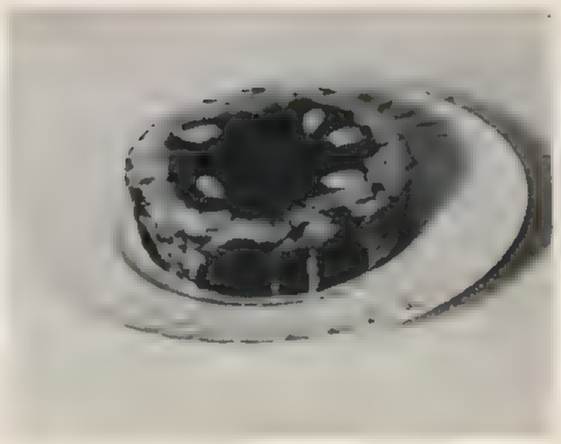
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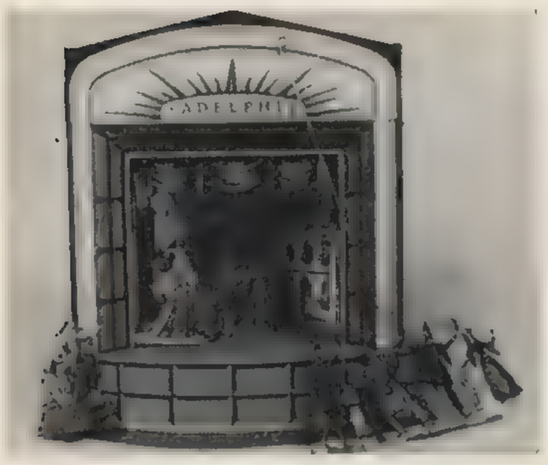
Lightly ruffled at neck and hem, a very feminine at-home dress of wool challis. Made to order in blue-and-green or red-and-green garden print on cream. $95. Boutique Monique, 827 Lexington Ave., New York 21, N.Y.

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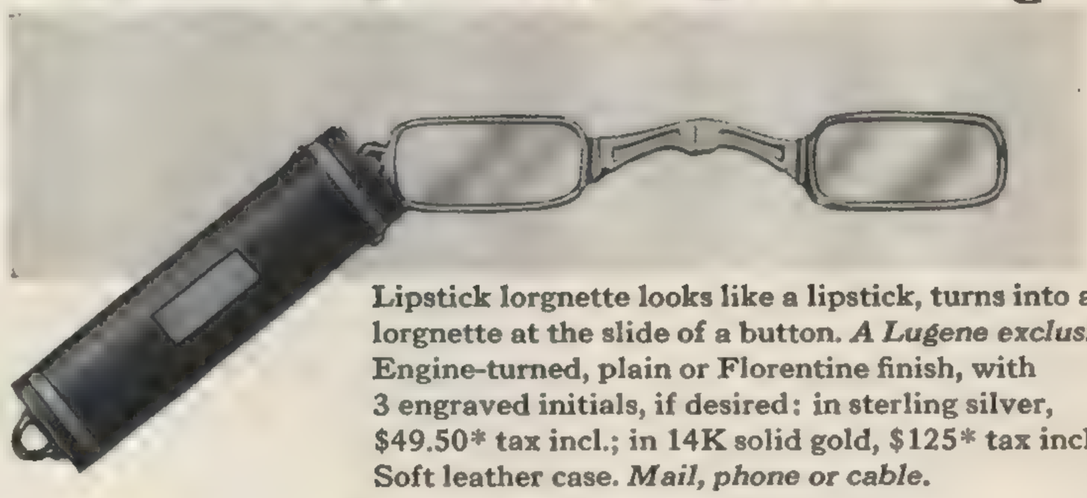
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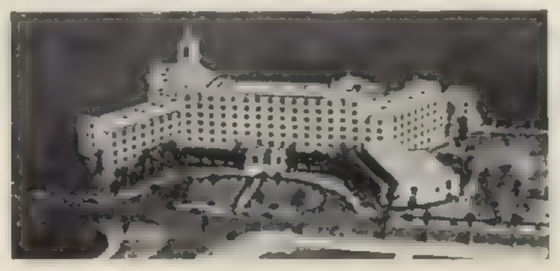
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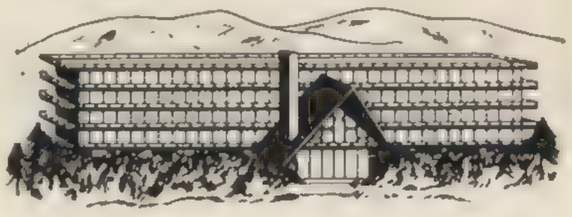
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BEAUTY CHECKOUT

(Continued from page 66)

Most fascinating to us were the torture chambers in which cosmetics are exposed to "self-contamination." It had never before struck us that one of the trials of a cosmetic maker today is: the conditions under which a woman uses her cosmetics, and the number of ways in which she may contaminate them, accidentally, herself. An automatic Revlon test under the supervision of the lab boss, Dr. Herman Jass, is the creation of conditions of micro-organism-filled world in which a cosmetic has to fight for its life before Revlon issuance.

Hair by the yard

Charmed by the look of a few strips of bathing suit and yards of straight-combed hair, we set about setting up a bathing-suit sitting (see pages 154 to 161), only to discover that, naturally, no one of our mannequins had, on her list of attributes, hair which had been grown to the length we required. X years ago, there'd have been a dilemma. In the year 1963, no such thing: a quick call to a supplier of hair by the yard was the initial step. And the help of a hairdresser (Marc Sinclair of Lilly Daché), to give the yardage sweep and shape.

VOGUE PATTERNS

(Continued from pages 120-121, other views, sizes, yardages)



6084 6054

Above, left: Evening coat, Vogue Design 6084. Sizes 10-18. Size 14 requires 5½ yards of 45″ fabric without nap. $2. In Canada, $2.20. *Above, right:* One-piece evening dress and bolero. Vogue Design 6054. 10-16. Bolero, size 14, requires 1½ yds. of 40″ fabric without nap. Dress, size 14, 3¼ yds. of 40″ fabric without nap. $2. In Canada, $2.20.

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Colorado	
Denver	244-3136
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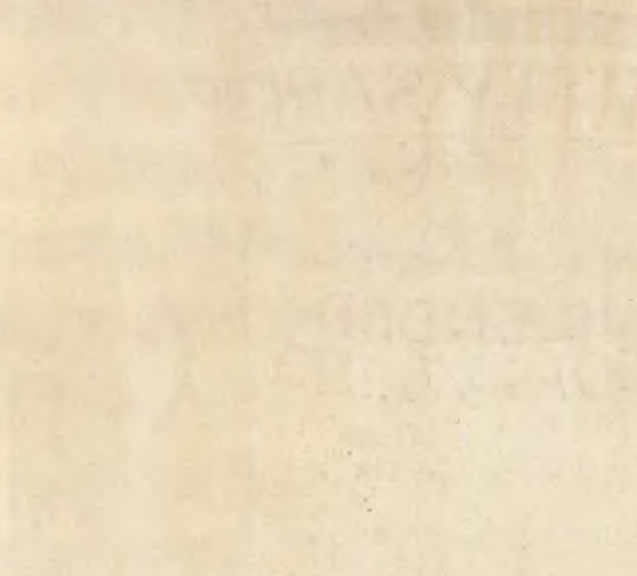
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